

THE UNIVERSITY OF MANITOBA

CANADIAN CHILDREN'S FANTASY LITERATURE:
THE NUMINOUS AND THE ARCHETYPAL FEMININE

by

Margaret A. Shaw-MacKinnon

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MARGARET A. SHAW-MacKINNON

A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
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for Dr. Edward Shaw, in memoriam,
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and Brian MacKinnon

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Introduction

In attempting to evoke the literary genre "fantasy," there are always some students who are impulsively swept up in the process of naming, like Ged, the apprentice wizard in A Wizard of Earthsea calling up the shadow which would haunt him for the rest of his life. More often than not, one name follows another: dwarves, druids, kings, queens, ghosts, goddesses, witches, mermen; children--two, a boy, a girl; root cellar to an Other-world; castle underneath the water; chanting from the standing stone; black descent into the mountain; white moon round above the sea; descent, ascent, archetype, numen; Maeve, be-jewelled warrior queen; Deirdre of the swirling mist; Seawife rising from the sea; Iorwen, Inanna, Ygerna, and Kyril, Apollo, Fedelm, Janine.

The particular apparition called upon here is Canadian children's fantasy literature--a creature which has only recently emerged from "the place where there are no names" (A Wizard of Earthsea, 81). In her 1975 analysis of Canadian children's fantasy, Sheila Egoff suggests that Canada's first earnest writer of fantasy is Catherine Anthony Clark, who published The Golden Pine Cone in 1950 (The Republic of Childhood, 70). In her study, Egoff concludes that "there is no important body of Canadian fantasy" (69). Five years later, in the 1980 Canadian Children's Literature, "A double issue

on fantasy," this conclusion apparently still held: "the fact is that very little fantasy of any kind has yet emerged from Canada" (Heatt, "Analyzing Enchantment: Fantasy After Bettelheim," 12), and, "Not only have there been comparatively few fantasies written in Canada, but the authors of those few have for the most part avoided making the Canadian landscape a significant element in their fantasies" (Evans, "'Nothing Odd Ever Happens Here': Landscape in Canadian Fantasy," 15). Not only has Canadian children's fantasy had fairly recent beginnings, but also it has received little serious critical attention. Between 1965 and 1981, only two Canadian theses were written on Canadian children's literature, and while a few theses were written on fantasy, none was written on Canadian children's fantasy (Canadian Theses, 1965-1981).

One function of this study will therefore be to examine a selection of Canadian children's fantasies published between 1969 and 1984, in order to discern whether or not there is now an "important" body of such fantasy.

In beginning any exploration of fantasy, one inevitably comes up against several rather overwhelming problems: What is fantasy, and how does one approach it? If one has any sense at all, one won't approach it, but like Ged, will do the expedient thing, and run as far away from it as possible. Continuing the analogy, however, anyone who has read A Wizard of Earthsea knows that ultimately Ged had to "turn around" and face the "terror."

Turning, then, to the fantasy critics, one finds that

there are a great many diverse and contradictory definitions of and approaches to fantasy. In Fantasy for Children, Ruth Nadelman Lynn writes: "Critical definitions of fantasy vary from the ambiguous, for example, 'Fantasy may be almost all things to all men' and 'Fantasy...is so many different things that any attempts to define it seem rather pointless,' to the obscure: '[In fantasy] the perspectives enforced by the ground rules of the narrative world must be diametrically contradicted.' Between these two poles lies a great variety of interpretations" (2). Lynn's third quotation--that in fantasy perspectives are diametrically contradicted--is taken from Eric S. Rabkin's The Fantastic in Literature (1976). In the end, Rabkin decides that the fantastic is a "basic mode of human knowing" (227) which extends far beyond the parameters suggested by the title--to include painting, Gothic architecture, and even Athenian vase painting! Tzvetan Todorov, on the other hand, concludes that "the fantastic" no longer exists, when he cannot find any fantasies which fit his definition-- "The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (25), a hesitation which is "thematized by the text itself" (The Fantastic: A Structural Approach to a Literary Genre, 1973, 166). In W.R. Irwin's The Game of the Impossible (1976) we are told: "Whatever the material, extravagant or seemingly commonplace, a narrative is a fantasy if it presents the persuasive establishment and development of an impossibility, an arbitrary construct of the mind with all

under control of logic and rhetoric....to make nonfact appear as fact....In this effort, writer and reader knowingly enter upon a conspiracy of intellectual subversiveness, that is, upon a game" (9). One cannot help wondering what the inspired theologian, George MacDonald, would think of having his gentle spiritual fantasy At the Back of the North Wind (1871) deemed a "game," a "conspiracy of intellectual subversiveness" engaged in by a rascally reader and himself.

None of these definitions is adequate in itself. Rabkin's definition is too broad, while Todorov's definition is too confining. All the same, each of these definitions captures some aspect of fantasy. Ground rules are contradicted in some fantasies, and a great number of fantasies begin with a protagonist hesitating between belief and disbelief in the supernatural. The function of this hesitation clearly relates to the author's desire to charm the reader into belief in the Other-world and the supernatural, and the reader's desire to believe. Once in the Other-world, however, the reader wants to live and breathe the air of faërie wholeheartedly and without reservation--if every fantasy were haunted by a nagging voice urging the reader back to the real world, the reader would not likely travel that way often. Finally, while the "impossible" mentioned by Irwin is one aspect of fantasy, the familiar, treasured components of this world--home, hearth, friends--are perhaps of greater importance. As Tolkien writes, the best fantasies deal mainly with "simple or fundamental things," simplicities which are "made all the more luminous by their setting"

("On Fairy-Stories," 75).

Because of the great number of definitions of fantasy, it must here suffice to mention only two more, with the intent of drawing closer to a viable approach. C.N. Manlove in Modern Fantasy: Five Studies (1975) writes: "a fantasy is: A fiction evoking wonder and containing a substantial and irreducible element of the supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms" (10-11). This definition, one might argue, is valuable and applicable; it is inclusive rather than exclusive, and at the same time is not so broad as to include Athenian vases. Two categories of fantasy examined in this thesis--Other-world fantasy and time fantasy--can successfully be summed up by this definition. A third category, Magic Adventure fantasy, so named by Ruth Nadelman Lynn (164), does not fit Manlove's definition perfectly, but all the same is "a fiction evoking wonder," which involves the "supernatural," with which "the mortal characters in the story or the readers become on at least partly familiar terms."

The final definition here considered is to be found in Jane Mobley's "Toward a Definition of Fantasy Fiction" (1974): "The fantasy which this paper examines is essentially a non-rational form (although a reasonable form in that it has an internal logic of its own) which arises from a world view essentially magical in its orientation," and:

Magic is the key informing principle in fantasy

and delineates both the focus (subject) and form (treatment) of the genre. Magic power is the subject of fantasy and shapes the landscape, the hero, his quest and his discovery. The form of fantasy fiction might be said to be magically derived as well, since the basic assumption of Magic is that consciousness creates form, and magical consciousness can work out its forms in a variety of dimensions and guises. At the level of treatment, the narrative must be magical, acting upon the reader to enchant, to draw him into the magic circle which includes the paradoxical, the ecstatic, the awe-ful,--and excludes the safely mundane. (252)

Manlove's and Mobley's definitions coincide in naming the supernatural and the magical, and the consequent feelings of wonder and awe in the protagonist and reader, as essential elements of fantasy. In relation to these elements, both critics mention, in passing, the "numinous." Manlove, in elucidating part of his definition, writes: "By wonder is meant anything from crude astonishment at the marvellous, to a sense of 'meaning-in-the-mysterious' or even of the numinous" (7). Later, in a footnote, Manlove suggests that C.S. Lewis "owed much" (284) to Rudolf Otto's The Idea of the Holy, the book in which the term "numinous" is coined. Mobley writes: "Of the terms employed in various languages to describe the magical

perhaps one of the closest to the force we find in fantasy fiction is the Latin numen: the vague sense of mysterious power which may be benevolent or dangerous" (233). Anyone who has read Otto's book, however, will know that "numen" is not a term which comes close to describing the magical, but rather, the magical is an early or primitive manifestation of the numinous (Otto, 117-118). While both Mobley and Manlove touch on the subject of the numinous, they fail to see that the numinous is, in fact, the central component of fantasy which shapes the genre.

A second important aspect of this study will be to suggest that the structure, characterization, and imagery in Canadian children's fantasy, are undeniably shaped by the numinous--both the "wholly other" defined and elucidated by Otto, and the numinous, ultimately unknowable contents of the unconscious--the archetypes.

With the mention of the numinous, we have arrived at the point where we turn from definition to critical approach, and to the third aspect of this study. We will attempt to prove that the exploration of the numinous in fantasy offers one of the most viable and productive approaches to the genre.

While most of the definitions of fantasy here mentioned have some redeeming feature, almost all of the approaches which these critics employ seem unsuited to fantasy. Todorov, for example, uses "scientific method proceed [ing] by deduction" (4). Rabkin, Irwin, and Manlove work within the parameters of conventional criticism, variously employing "logic and

rhetoric," reiterating large portions of text, and generally approaching fantasy from a traditional, academic standpoint--all of which, inevitably, leaves them and their readers standing (one might imagine, disconsolately) outside the realm of faërie altogether. This is precisely because the exploration of the numinous and the archetypal is the most essential component of fantasy; criticism which deals with a genre in which the numinous and the archetypal are central, must be sympathetic criticism. Like the fantasies themselves, the critical explications must engage the numinous, or the explication will take the given fantasy to a certain point, and will then fall short. This is due to the nature of the numinous: "There is only one way to help another to an understanding of it [the numinous]. He must be guided and led on by consideration and discussion of the matter through the ways of his own mind, until he reach the point at which 'the numinous' in him perforce begins to stir, to start into life and into consciousness... [the numinous] cannot, strictly speaking, be taught, it can only be evoked, awakened in the mind; as everything that comes 'of the spirit' must be awakened" (Otto, 7). Fantasy, as an exploration of the numinous, the mysterious, the unknowable--must be "evoked" and "awakened" in the mind, a fact which sympathetic students of fantasy and the fantasists themselves have long known. The critics who reach faërie are always lovers of that land, and are often fantasists themselves--Tolkien, C.S. Lewis, Le Guin. As the reader listens to their evocations, visualizes their metaphors and images, the essence of fantasy

begins to emerge. In The Language of the Night, Le Guin writes: "A fantasy is a journey. It is a journey into the subconscious mind, just as psychoanalysis is. Like psychoanalysis, it can be dangerous; and it will change you" (93) and "Fantasists are childish, childlike. They play games. They dance on the burning ground...Even when they are making entire universes, they are only playing" (125). Lewis writes: "To construct plausible and moving 'other worlds' you must draw on the only real 'other world' we know, that of the spirit" (12) and "I have never exactly 'made' a story. With me the process is much more like bird-watching than like either talking or building. I see pictures" (12)--"Everything began with images; a faun carrying an umbrella, a queen on a sledge, a magnificent lion" (Of Other Worlds, 36). In his essay "On Fairy-Stories," Tolkien tells the reader: "The definition of a fairy-story--what it is, or what it should be--does not, then, depend on any definition or historical account of elf or fairy, but upon the nature of Faërie: the Perilous Realm itself, and the air that blows in that country....Faërie cannot be caught in a net of words; for it is one of its qualities to be indescribable, though not imperceptible" (42). "Faërie" or fantasy cannot be "caught in a net of words" but it can and is evoked, summoned up, called upon like the numinous and the archetypes--this is why some apprentices of fantasy are impulsively drawn toward the "age-old rite" of naming and listing: "The abundance of manifestations is a characteristic of the archetype, and the plethora of names by which the powers are invoked among all peoples is

an expression of their numinous ineffability" (Neumann, 275). As a genre in which archetypes abound, materials or "contents" which are so disdained by the conventional critics, must be examined in order to discover the full significance of a work; structure and materials, if this study can prove it, are inextricably entwined.

The critical approach in which the archetypes and the numinous can best be illuminated, and which is therefore most suited to fantasy, is the interdisciplinary archetypal approach as defined by Evelyn J. Hinz and John J. Teunissen in "Culture and the Humanities: The Archetypal Approach" (1978), an approach which is "eclectic," drawing on a wide variety of "such non-literary theorists as Mircea Eliade, Jung, or Erich Neumann" and many others (25), and which pays "due regard to the non-rational or pre-cognitive content of the artistic work" (27).

Finally, this approach is the most fruitful in an analysis of the children's fantasy literature of a particular culture: "The long range objective of archetypal criticism is the understanding of how archetypes operate culturally, and to this effect a central concern of the archetypal critic is with the way in which certain periods of history or cultural climates are conducive--or seem to be--to the manifestation of recurring archetypal patterns and symbols..." (27), which brings us to a final unique aspect of this study: in examining the archetypal and numinous materials within Canadian children's fantasy, we should be able to arrive at some cultural conclusions.

All that now remains, is to "turn around" and face the

apparition summoned up at the beginning of this introduction--
Canadian children's fantasy literature--and perhaps we shall
find not a shadow, but another archetype waxing like a full
moon in the positive transformative phase.

Chapter I

Other-world Fantasy: Ruth Nichols' A Walk Out of the World,
The Marrow of the World, and Song of the Pearl

Whether the place is called the Other-world or the under-world, Middle Earth, Earthsea, or Narnia, the Perilous Realm or the secondary world, it is a realm which has been charted with particular reverence and enthusiasm by both fantasists and fantasy theorists. For Tolkien the most compelling fantasy is the Other-world fantasy. In his essay "On Fairy-Stories" (1947), Tolkien traces his enchantment with the Other-world back to his childhood: "The dragon had the trade-mark Of Faerie written plain upon him. In whatever world he had his being it was an Other-world. Fantasy, the making or glimpsing of Other-worlds, was the heart of the desire of Faerie. I desired dragons with a profound desire" (63). Essentially agreeing with Tolkien, the editors of Fantasy Literature: A Core Collection and Reference Guide (1979) suggest that a primary requisite for "high fantasy" is that "the major action takes place in a secondary world" (Tymn, viii).

This fascination with the Other-world fantasy lies in the significance of the word "other." Critics have explored this significance, and found it attached to two highly charged areas of emotional and spiritual import. The first of these is clearly religious. The Other-world is, of course, the

place where Aslan rose from the dead (Lewis, The Lion, the Witch and the Wardrobe, 1950, 147), where "Ged spoke the shadow's name," (Le Guin, A Wizard of Earthsea, 1968, 201) and where "something Tookish woke up inside Bilbo Baggins" (Tolkien, The Hobbit, 1937, 15). In The Language of the Night: Essays on Fantasy and Science Fiction (1979) Ursula K. Le Guin traces the Other-world borders into Christendom: "The other world... Jesus referred to it in its religious aspect when he remarked that access to it was limited to those willing to become little children. The kingdom of God is within you: the burning ground where the goddess dances is the heart" (124).

Like Le Guin, Ruth Nichols in "Fantasy and Escapism" (1976) suggests that the Other-world fantasy originates in a basically religious impulse: "For there is a suffering that is native to human beings: the conviction that we belong somewhere else: homesickness. Western culture has expressed this racial homesickness by the myth of the lost Eden....The longing expressed in the ancient song--'Jerusalem, my heavenly home, when shall I rest in thee?'--cannot be satisfied nor the question answered by the materialist's reply that there is no Jerusalem. I am talking about a way of being religious; I would call it the Romantic type of religiousness" (26-27).

The longing for the Other-world is religious, then, precisely because of the word "other"; both the fantasy realm and the divine are aspects of the mysterious and the unknown. The divine, according to Rudolf Otto in The Idea of the Holy (1923), is that which is "wholly other." Both the author and

reader of fantasy, in approaching the Other-world, enter a place where they may experience the numinous.

With the mention of the numinous, the second area associated with the "other" of Other-world fantasy is evoked: this is the realm of the unconscious and the archetypes. Both Erich Neumann and Carl Jung show that the unconscious in relation to consciousness is the "other." The unconscious is numinous partly because it is that original home, that some-where else referred to by Ruth Nichols, for which the human race yearns. Erich Neumann, in linking the symbolism of the unconscious as the lost place with the archetypal mother/child relationship and the ultimate separation, writes, "This existential privation can also assume a universal and symbolic form. Birth is experienced not only as a rejection from the uterine paradise; consciousness not only as a progressive and affirmative development toward the light but as an expulsion from the nocturnal bliss of sleep in the unconscious and--as, for example, in all world views of Gnostic coloration--as loss of the original home" (Neumann, The Great Mother, 1955, 68). When Ruth Nichols associates this yearning with a "Romantic type of religiousness," one is reminded of the atavistic desire at the heart of Wordsworth's "Ode: Intimations of Immortality." The romantic Other-world fantasist enters the Other-world in order to connect briefly with the lost origin.

* * *

In his 1978 interview in Canadian Children's Literature Jon Stott points out an important "recurrent characteristic"

of Ruth Nichols' work, the repeated appearance of "very strong women, matriarchs" (12). One might argue, in fact, that Ruth Nichols' A Walk Out of the World (1969), The Marrow of the World (1972), and Song of the Pearl (1976) are permeated by the Archetypal Feminine, the influencing power of which shapes the entire structure, characterization, and imagery.

The basic structural movement in each of the above fantasies--from home to Other-world to home--parallels the mythic journey of the hero and is analogous to a movement from consciousness to the realm of the unconscious and back to consciousness. Joseph Campbell in The Hero of a Thousand Faces (1949) reduces the mythological adventure of the hero to "the nuclear unit of the monomyth: A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (30). Campbell later summarizes the entire adventure, listing the particular archetypal elements within the hero myth. One finds that the structure of each of Ruth Nichols' fantasies bears striking resemblance to this summary (see Appendix). In examining these resemblances, however, one discovers the idiosyncracies of the fantasies, among them Ruth Nichols' emphasis on certain archetypal elements such as the control of the Archetypal Feminine over the Other-world adventure. This emphasis is due in part to the fact that the hero myth is ruled by the Archetypal Feminine. Carl Jung writes, "The

heroes are usually wanderers, and wandering is a symbol of longing, of the restless urge which never finds its object, of nostalgia for the lost mother....he is first and foremost a self-representation of the longing of the unconscious, of its unquenched and unquenchable desire for the light of consciousness" (Symbols of Transformation, II, 1956, 205). Erich Neumann suggests that the hero myth embodies a phase in the development of consciousness, "the heroic struggle of the male hero against the Great Mother," and that "the dialectical relation of consciousness to the unconscious takes the symbolic, mythological form of a struggle between the Maternal-Feminine and the male child, and here the growing strength of the male corresponds to the increasing power of consciousness in human development" (148). The impetus behind the hero myth, then, is the Archetypal Feminine--and what is here of interest is the fact that Ruth Nichols brings the elements of the Archetypal Feminine to the foreground of her fantasies.

It is precisely because of this influence of the Archetypal Feminine in Ruth Nichols' fantasies that structure and imagery become inextricably entwined--this is the nature of the archetype. The Archetypal Feminine, for example, in its negative aspect creates and is the structure of descent into the underworld; it is the road into Hades and the force that moves the hero to follow that road. At the same time, the Archetypal Feminine as the Terrible Mother is Hades itself, the dark abyss, the belly of the whale, the grave, the black

primordial ocean, the bowels of the earth. Furthermore, the Terrible Mother is simultaneously the place of Hades, and the eldritch population which haunts it--the witch, the succubus, the monster, the dragon, "any devouring and entwining animal such as a large fish or a serpent" (Jung, The Archetypes and the Collective Unconscious, 1959, 82). The "infinite variety" of the archetype is further emphasized by the fact that the Archetypal Feminine in its positive aspect is the fairy god-mother, the kindly grandmother, the benevolent goddess, all of whom aid the hero in his descent, and encourage ascent.

Turning, then, to examine the characterization in Nichols' fantasies, one finds that the major protagonists, the "heroes," are female, although they are accompanied by males. The female initiates the adventure, or is the cause of the adventure, and is the primary focus of the action. She is most closely associated with powers of intuition and the irrational, as well as the supernatural forces of the Other-world. The male companion acts as the rational balancing force, the protector, the guide or the psychopomp, of the female protagonist. In A Walk Out of the World both Judith and Tobit, brother and sister, are drawn into the Other-world, but it is Judith who has silver eyes like the ruling matriarch of the Other-world and it is she who becomes the focus of attention. Half way through the book, Judith and Tobit are separated and the story continues to follow Judith who is now accompanied by another male protector, her Other-world cousin, Thorn. In The Marrow of the World the protagonist, Linda, is called to the Other-

world whereas Philip, her cousin, comes with her of his own volition. Philip, at first, demonstrates rational, cautious characteristics while Linda is the irrational, instinctual force. They interchange these aspects as the story progresses, and thereby become more balanced personalities.

Having established that these Other-world fantasies record a journey that is analogous to the movement from consciousness into the unconscious and back to consciousness, one can further extrapolate that the male/female, rational/irrational twinings are analogous to the psychic pairing of the anima and animus that together compose a single personality or syzygy. Carl Jung, in discussing the anima concept in relation to the syzygy, writes:

We encounter the anima historically above all in the divine syzygies, the male-female pairs of deities. These reach down, on the one side, into the obscurities of primitive mythology, and up, on the other, into the philosophical speculations of Gnosticism and of classical Chinese philosophy, where the cosmogonic pair of concepts are designated yang (masculine) and yin (feminine). We can safely assert that these syzygies are as universal as the existence of man and woman. From this fact we may reasonably conclude that man's imagination is bound by this motif, so that he was largely compelled

to project it again and again, at all times
and in all places. (Archetypes, 59-60)

While Judith/Tobit and Linda/Philip are projections of the syzygy motif, each character is, simultaneously, a separate being within the narrative. In Song of the Pearl, however, the twin motif is, in part, used to designate separate aspects within the one personality of the protagonist, Margaret. Of the twin motif, Ruth Nichols says:

It's a very complex, very rich symbol. But I think the divided self is basic to me. And I think the very fact that the one self could be perceived as another being is--to bring in that awful word alienation--the alienated self, the self who doesn't know, who can encounter itself walking in the world and yet would not recognize its own face. This is exactly what Margaret has to learn to do. She encounters selves that appear to be separate from her, and only by re-integrating her personality on a basis of honesty, forgiveness, and knowledge does she perceive that all these selves are one. (Stott, 13-14)

Elizabeth, Zawumatec, and Tirigan are the selves that appear, at first, to be separate from Margaret; they are gradually shown to be psychic components--"parts" of Margaret's total self. Paul and Uncle Matt, Margaret's other significant

"twins," are presented as external beings throughout the entire text--Paul is Margaret's soul mate and eternal loved one, while Uncle Matt is Margaret's enemy, chained to her by a curse she uttered many lives past. Paul and Uncle Matt seem to be external, yet, as previously mentioned, Margaret initially experiences all of the characters as external while three of them are actually components of herself. It is through insight, a higher degree of perception, that Margaret is able to see Elizabeth, Zawumatec, and Tirigan as parts of herself. By extension, Margaret could potentially integrate Paul and Uncle Matt.

The twins, then, achieve their significance primarily in relation to the protagonist, Margaret. As in Ruth Nichols' other fantasies, the main character is female, and the re-integration of her personality is the focus of the narrative.

Within the constellations of supernatural Other-world powers, the syzygy motif is repeated, once again, in various combinations. As is the case with the male/female pairs of human children, the female aspect predominates over the male, and is most actively involved in the narrative. In A Walk Out of the World the syzygy is composed of Lady Iorwen, the exiled Queen of the White City, and Hagerrak, the usurper of the White City throne. While Hagerrak exerts a negative influence over the entire adventure, he does not actually appear until the final, climactic scene in which he chooses to die. Lady Iorwen, on the other hand, is the authority before whom the children are brought as soon as they enter the Other-world,

and she continues to appear throughout the tale. She is over five hundred years old, but has a young face; she is gifted with the silver eyes of female royalty which signify long life. The royal males are subject to an earlier death and society, in stable, peaceful times, is inevitably matriarchal.

Within the Lady Iorwen/Hagerrak syzygy one finds the polarization of good and evil, yet outside the syzygy there is the suggestion of a higher embodiment of goodness, the legendary High King. Lady Iorwen and Hagerrak, the primary forces at work in the Other-world, correspond to the active demiurges of myth; the High King, again following mythic tradition, "occupies the position of what anthropologists have called 'the remote high god'" (Gaster, Thespis, 1950, 332-333). He is the "King of Kings," idealized and exalted in legend. As Lady Iorwen says of him:

"Long ago, before men had learned to record their history--perhaps before they had even learned the art of writing--there is a tradition that this land was part of an empire ruled by a great king. In his reign there were no wolves and no kobolds, no hunger, no harsh winter, no pale eyes shining in the dark; travel was free from land to land, and all men trusted one another. That king was greater than any king that has come after him.

We do not know his name, though in tradition

now he is called by many names." (48)

Whether the High King exists or is a figment of legend is never fully determined; within the narrative Lady Iorwen, a manifestation of the Archetypal Feminine, remains the tangible agent of goodness.

In The Marrow of the World the supernatural Other-world syzygy is composed of Ygerna, a witch, and Kyril or Leo--two of his "many names"--who is a benevolent wizard and king. As in A Walk Out of the World, the feminine aspect is dominant; Ygerna, who is dying, not only summons Linda to the Other-world but sends her and Philip on the quest for the primordial Marrow of the World which will save her life. Ygerna's power is far-reaching and insidious; she is Linda's half sister and, as such, represents Linda's own witch nature that possesses her throughout the book and must be conquered.

Nichols employs yet another variation of the syzygy motif in Song of the Pearl. This variation is perhaps the most subtle; there is not an obvious juxtaposition of the male and female Other-world powers. It is only at the end of the book that one finds out that there has been an invisible guiding force encouraging Margaret's growth--that of the "goddess" Inanna. At first glance, there is no apparent male counterpart to Inanna, but as she herself says, "I was the Matriarch, as I was the priest of Ra. Like all the gods, I am both man and woman, and I can take what form I please!" (149). The male/female pair is within Inanna just as the

animus and anima are components of the total human personality. Although Inanna is both man and woman, the manifestation which appears to Margaret at the end of the adventure is a female deity, a goddess. It is in her female form that Inanna has primarily appeared to Margaret, from the time when Margaret as Tirigan first worshipped at her shrine in ancient Sumer, and it is the female aspect of Inanna which Margaret recognizes: "She had seen this being only in her dreams as Tirigan and Zawumatec, but she knew at once the friend and comforter of many lives. 'Lady!' Margaret fell to her knees" (150). Once again, one finds the syzygy motif in which the Archetypal Feminine predominates.

Other primary evidence of the influence of the Archetypal Feminine lies in the fact that the movement into the Other-world is perceived as the return to lost origins. This return is, in each case, made literal, in that each of the human protagonists finds out that she or he is descended from an Other-world lineage. Hence, in A Walk Out of the World, the Lady Iorwen tells the earth children, "You are indeed my children, for that child was his [my son's]. You are descended from him in your world, and in this world descended from me, and kin to Thorn and Angwen and the king" (59). In The Marrow of the World, Ygerna reveals Linda's otherworldly origins: "You were a fortnight old when our mother received news of Kyril's approaching army. To save you she rocked you into an enchanted sleep; and you woke in a world beyond Kyril's reach, for he would have killed you....And yet you are but

half a witch, a bastard. In me the strain runs true, for my father was of demon-blood and long lived with our mother as her husband. But your father was mortal: a poor woodsman, whom Morgan enticed for her amusement" (54-55).

In Song of the Pearl, the Other-world is the home to which the human soul returns after death. When Margaret dies in her earthly life, she awakens in the Other-world, which she recognizes: "She knew it now, this vast green silence. It was as familiar as her own face in the mirror. In increasing wonder Margaret began the descent. When had she come here? In sleep, again and again" (17). Moreover, by the end of Song of the Pearl earth is perceived as the distant Other-world: "And to go on pilgrimage--that means to be born again on earth" (105).

This shift in perspective, from viewing earth as the centre of being, and the origin, to viewing earth as the Other-world, is, of course, partly caused by Margaret's physical location in which she views earth from the Other-world. It is also a result of Margaret's new spiritual location. She has come a long way spiritually, having attained the decisive victory of self knowledge. Margaret's ruling goddess Inanna reveals the full implication of this self knowledge: "Do not despise yourself, Margaret, for having spent so many centuries in hate. Because you have learned that lesson, henceforth you shall be rich in love. You have known what it is to receive help: now you shall help others, and in the future many shall be made joyous by

your love" (151). The magnitude of Margaret's achievement and of her new compassion and love is most clearly revealed by the fact that she does not reject earthly life, but joyously affirms her return to the human form: "We will return to Earth, where lovers lie together and children are born, and some men, having forgotten their true nature, walk in fear of death. The time has come to resume our pilgrimage" (154).

In Song of the Pearl, the desire to stay in the Other-world results because the Other-world is a place of peace and, potentially, of a full understanding of the self. It is the place where one can remember or relive one's entire history and origin; by contrast, on earth one is in a constant state of forgetfulness. In The Marrow of the World, Linda's desire to stay in the Other-world stems from the fact that it is the place in which she was born, and could be, by extension, the place where she belongs. Linda's otherworldly nature is established from the beginning of the book, and is evident even while she is on earth. She is initially described as "oddly wild, her brown face thin and vivid" (3). Her origins are, of course, unknown to her adoptive parents. She has strange dreams and visions filled with contents that seemingly have no connection to her waking life. The reader is told that "Beneath the character she wore for Philip and for everyone else, there lay a loneliness that Linda never spoke of" (7). It is clearly established that because of the pull of the Other-world, Linda cannot be happy on earth. The psychological realism of these passages becomes immediately

apparent when one recalls that the Other-world is the realm of the unconscious and the Archetypal Feminine, who in the form of the Terrible Mother exerts a powerful, debilitating attraction, seeking to pull her offspring, consciousness, back into herself. Once Linda has succumbed and entered the Other-world, the question of return is crucial; Linda's danger is the danger of consciousness entering the unconscious--the possibility of entering never to return. Jung points out the perils of a journey into the unconscious: "Yet 'the danger is great' as Mephistopheles says, for these depths fascinateFor if the libido gets stuck in the wonderland of this inner world, then for the upper world man is nothing but a shadow, he is already moribund or at least seriously ill" (Symbols, 292).

Taken in this context, the rational Philip's concern that Linda return is well founded indeed! "Afterwards he preferred not to remember that journey, for he had never in his life felt so lost and empty of hope. Somehow he would find a way to rescue Linda, even against her will; she must come back with him. But as the days passed, and Linda seemed ever more at home in the strange world, he began to wonder whether the thought of returning had occurred to her, or whether she had deliberately thrust it aside" (66-67). Tension grows as the Other-world makes an ever stronger claim on Linda's psyche: "But Linda gave no sign of having heard. She had changed. In her Philip suddenly saw revealed a coldness and strength whose shadow was Ygera, whose presence he had sensed as Herne

spoke of the woman gliding like a ghost among the trees. And all at once he understood his past uneasiness before Linda, his mingling of fascination and dislike. The power had always been latent in her" (74-75).

Finally, Linda begins to use her power as a witch. When Linda and Philip are captured by some woodsmen outlaws, a child in the group pulls Linda's hair. Linda responds with a "snarling noise, almost animal in its savagery" (94), and causes the child, with a mere look, to scream and fall. In using her otherworldly powers, Linda allies herself with the external witch, Ygerna, and at the same time succumbs to her own witch nature. It is only after Philip, representative of the rational powers of consciousness, intervenes to destroy Ygerna, that Linda has an opportunity truly to decide to which world she belongs: "'Here I was born,' said Linda softly, 'and here I discovered what I truly am. I am grateful for that knowledge; perhaps a time will come when I can remember it without pain. But I don't belong here'" (164). When Philip gazes at Linda in "astonished relief," the reader gazes with him. Linda has led Philip and the reader through the dark realm of the unconscious ruled by the Terrible Mother, and we gladly return to Earth.

In A Walk Out of the World, Judith and Tobit return to Earth twice, the first time for a brief interlude, and the second time presumably for the rest of their lives. In both instances the children are clearly traumatized. The mother reacts hysterically, screaming when she sees them, "wiping

frantically at Judith's tear-stained face" (99), and her voice either shaking or "sharp with fear" (100). These returns are traumatic precisely because of the fact that unlike Margaret or Linda in Ruth Nichols' other fantasies, these children do not want to leave the Other-world. Their reluctance to return is rooted in the comparison between the rich, challenging Other-world and the bleak world of reality on earth. In this world, they live in an apartment house, "the sort of building that is not a home and does not become one no matter how long you may live there" (7). The environment is cold and alienating: "Every day they went to a brown brick school that stood in the middle of an asphalt playground. The school had iron staircases and high windows with yellow shades..." and "The city where they lived was a new city and an ugly one, because it was too busy to think about being beautiful..." (8). The emotions the children experience in this world are as unpleasant as the environment: "...Judith often tried to express the things that they both felt. 'I want to run,' she said. 'But it's as if we're shut up in a little box and can't breathe'" (8).

Lady Iorwen acts as the force that compels the children to return; otherwise, they would not. Judith says to Lady Iorwen, "'I do not want to go back. Let me stay here!'" and later, "'Please do not make me! I belong here'" (187). When she joins Tobit for the final return to earth, he has been crying. Once at home Judith lies on her bed in a catatonic state, while Tobit moves "like a sleepwalker"--"His father

thought that he had never seen a child look so haggard" (189). Apparently the protagonist's willingness to return affects the success of that return, and while the above reactions seem melodramatic and extreme, one is reminded of the psychological implications of wishing to remain in the Other-world. This paralleling of the fantastic journey with the psychic journey of the ego into the unconscious is emphasized by the fact that once the children have returned to the "reality" of this world, Dr. Robinson treats them as if they were psychologically disturbed, prescribing tranquilizers for Judith, and giving Tobit "two small yellow pills" (100) to sleep. The children are not offered any true consolation but instead a false escape into drug induced tranquility. In having Judith and Tobit wish to remain in the Other-world, Nichols grimly implies that in some cases, life on earth is so bleak that to be a "shadow" to the upper world but alive in the Other-world could be preferable.

In Judith and Tobit's world, there is not that great happy ending, the "eucatastrophe" which Tolkien sees as an essential ingredient of true fantasy ("On Fairy-Stories," 81). The macrocosm of the Other-world has been restored, but there is not the sense that the children have been able to bring the restorative joy into their world. C.S. Lewis writes that the fairy story "stirs" the young reader, and "troubles him (to his life-long enrichment) with the dim sense of something beyond his reach and, far from dulling or emptying the actual world, gives it a new dimension of depth. He does not despise real woods because he has read of enchanted woods: the reading

makes all real woods a little enchanted" (Of Other Worlds: Essays and Stories, 1966, 29-30). The protagonist, as representative of the reader, should likewise feel this new dimension of depth in the real world but Judith and Tobit clearly do not. Before their fantastic adventure occurs, the reader is told, "Even in the middle of the city stretches of forest remained: stunted, tangled, and sad for the most part, because people did not like the forest and thought only of cutting it down" (8-9). Nichols postulates that if the real world were as empty and dull as Judith and Tobit's world, then the forests would remain unredeemed, despised, sad, and unenchanted. This is a chilling comment on the nature of Judith and Tobit's world; it is chilling precisely because their world is our world.

A final characteristic element of the Archetypal Feminine that is repeated throughout Ruth Nichols' fantasies is the motif of the descent and the associated images--descent into water, the cave, the bowels of the mountain. Some of her most delicate and evocative imagery is produced in these passages of descent. One such passage is to be found in A Walk Out of the World, when Judith and Thorn are swallowed up by a river which is ruled by benevolent water people: "As her eyes grew accustomed to the strange earth-red and golden light of the river depths, she found that she could see many other things as well: the white stones of the riverbed, ribbed with wavering light; the steep shadow of the banks; little fish whose bodies glimmered green and silver and scattered like birds

as she and Thorn came sweeping by. There were other things slipping along the bottom or burrowing in between the stones; once an eel-like creature, firmly anchored to a rock, reared its long worm's body to stare at them" (107-108). Water is, of course, one of the commonest symbols of the unconscious, and is simultaneously ruled by the Archetypal Feminine: "The Great Goddess is the flowing unity of subterranean and celestial primordial water, the sea of heaven on which sail the barks of the gods of light, the circular life-generating ocean above and below the earth. To her belong all waters, streams, fountains, ponds, and springs, as well as the rain" (Neumann, 222).

In The Marrow of the World Nichols combines the watery descent with the archetypal labyrinth, as the children and a merman enter the submerged castle that once belonged to Morgan the Enchantress: "And then they wandered in a maze of corridors and chambers. Tapestries trailed in black slime from the walls. Sometimes their footsteps scraped away the growth and sifting of years, and the fragments of a mosaic glittered beneath their feet, set with garnets and emeralds and squares of blackened silver; or Linda would brush against a doorway, and her hand, grasping for balance, would close on the leering shape of a carven face" (78). As Erich Neumann points out, "The labyrinthine way is always the first part of the night sea voyage, the descent of the male following the sun into the devouring underworld, into the deathly womb of the Terrible Mother. This labyrinthine way, which leads to the center of danger, where at the midnight hour, in the land of the dead,

in the middle of the night sea voyage, the decision falls, occurs in the judgement of the dead in Egypt, in the mysteries both classical and primitive, and in the corresponding processes of psychic development in modern man" (Neumann, 177). This psychic development in modern man is the process of individuation through which the self becomes whole; consciousness is submerged in the unconscious only to be reborn into a higher realm of being.

This particular labyrinthine descent in The Marrow of the World does not contain that decisive moment where "the decision falls" and the treasure is attained; it therefore necessitates a further descent, this time into the bowels of a mountain. All the same, Nichols unites symbols of the unconscious and the Archetypal Feminine in the terrain of the Other-world which suggests once more that the journey of her fantastic protagonists is analogous to a psychic journey.

The descent motif permeates Nichols' fantasies to such a degree that each one is characterized by a movement ever further, ever deeper into the Other-world. Because there are so many descents it must suffice at this point to mention only one more important example in The Marrow of the World-- Linda's chilling descent into the heart of the mountain in search of the Marrow of the World. The way into the mountain is the terrifying, age old, labyrinthine way. The internal aspect of this part of the journey is emphasized by Linda's at first being blind-folded by her dwarf guide; she is the sleep walker, the waking consciousness travelling through the

night of the unconscious. Furthermore, when she is allowed to open her eyes, "blackness still surrounded her, blackness so profound she could not even see the hand she raised to reassure herself that her eyes were truly open" (131). This profound and perilous darkness is not only the black heart of the mountain but is also the heart of the Terrible Mother and the unconscious. True to the archetype, it is at once the realm of the ancient dead and the place of origin. Nichols creates a fascinating image which combines the motif of the ancient dead that stand in judgement with that of the night sea journey of the hero in the belly of the whale: "And now Linda saw that indeed they stood inside a cage of ribs. Each bone, shining umber with the minerals that had impregnated it, swept upward to the giant spine that formed the roof-tree of the cave. How many ages had passed since this leviathan had drifted to the floor of some forgotten sea? Long enough for rock to have hardened from the sand that sifted through his bones" (133).

Judith must be completely alone when she retrieves the Marrow, a fact which once more emphasizes the psychic nature of the journey: "The ladder was old and shook beneath her weight. She passed stripes of black sand and beds of layered shells, climbing always down into the heat and the rich, dark smell. At last she stood upon firm ground. She knelt and laid her palms against the Marrow of the World. Its texture was that of moist, heavy earth; but its colour was indigo. All the blue Linda had ever seen seemed concentrated there:

the brilliance of the peacock, the kingfisher, the sapphire, the fire opal" (136).

The Marrow of the World, as Ygernna says, is the "earth from which all life sprang" (56). It is the womb of the Archetypal Feminine, the origin of all that is. Linda, having found the lost origin, the source of all life, returns to earth renewed. Her victory is macrocosmic in that she saves the Other-world from the destructive powers of the witch, Ygernna; it is microcosmic in that she integrates the witch within herself and is finally able to accept that she loves and is loved by her adoptive parents.

In Song of the Pearl the descent is most often a movement into another form of being, or into another state of consciousness. When Margaret dies at the beginning of the book, the reader is told, "She plunged deeper and ceased to see or hear" (14). She regains consciousness in the Other-world. In her after-life journey, she descends into the consciousnesses of her former and forgotten selves--Elizabeth, Zawutamec, and Tirigan--and it is in merging with Tirigan that she finally gains self knowledge. In each of these cases, as has been pointed out, the descent is a form of remembering, a return to the lost origin, while life is a journey into forgetfulness. A final, most potent and lovely image in Song of the Pearl is the ascension back into life: "She was alone now in a golden emptiness. She was floating, losing sight, losing sound, yet filled with love and confidence. A memory flashed across her mind--the memory of Paul's voice reciting: "Said

Jesus, on whom be peace: 'The world is a bridge. Pass over it, and build no house.'" In a crib in a room flooded with sun, a little girl opened her eyes on a new day" (155).

Here one finds Ruth Nichols' "Romantic" religiousness-- the image of the babe as close to the divine. This is the same baby that Diamond sings to in George MacDonald's At the Back of the North Wind (1871):

Where did you come from, baby dear?

Out of the everywhere into here.

.....

But how did you come to us, you dear?

God thought about you, and so I am here. (246-247)

As the goddess Inanna told Margaret, "You have known what it is to receive help: now you shall help others, and in the future many shall be made joyous by your love" (151).

Chapter II

Canadian Children's Time Fantasy: History and Myth

Tolly sat dumbfounded, with his big black eyes fixed on her {great-grandmother Oldknow}. He must have known of course that the children could not have lived so many centuries without growing old, but he had never thought about it. To him they were so real, so near, they were his own family that he needed more than anything on earth....

"After all," she said, "it sounds very sad to say they died, but it didn't really make so much difference. I expect the old grandmother soon found out they were still here." (Boston, 73-74)

These lines, from the gentle time fantasy The Children of Green Knowe (1954) by Lucy M. Boston, are imbued with the poignant awareness of time which Eleanor Cameron finds so characteristically evoked by the British Isles in her essay "The Green and Burning Tree: A Study of Time Fantasy" (1962). She writes: "'the ancient life of the island.' It is what one feels about the whole of the British Isles, as if layers of Time cutting across one another, were crowded thick with all the centuries that have passed and none of them really

lost. One has only to dig into the surface of British earth a little to bring to hand the possessions of human beings long gone--at least in the flesh" (74). She goes on to say that "the English have a love and an intuitive understanding of the fantastical that has resulted in a flowering on English soil of such an array of gifted fantasists as has not been duplicated anywhere else in the world: from Swift, Carroll, Kipling, Potter, Grahame, Nesbit, Lofting, de la Mare, C.S. Lewis, T.H. White and Farjeon to Tolkien, Norton, Boston, Travers, Picard, Pearce, and now William Mayne and Alan Garner (Wilde was Irish and Barrie and MacDonald were Scottish)" (75).

One might argue that time fantasists are always drawn to places like Britain where the layers of time are visible, where modern cities coexist with monoliths, castles, ancient ruins. Such places are naturally conducive to time travel; the monuments provide tangible links to the historical past. Furthermore, in linking the modern world to a past culture, these monuments summon up myths and legends of another time. The historic past can potentially become a vehicle for entering such myths and legends.

In practice, there is very seldom a clear distinction between historic and mythic time fantasy. ("Mythic" is used here and throughout this chapter to mean "of myth" rather than "of the nature of myth," so that "mythic" and "archetypal" will not be confused.) For example, E. Nesbit's The Story of the Amulet (1906), moves from a more realistic ancient Egypt to legendary Atlantis. We will here propose, then, a continuum

with history and this world in its past at one end, and myth and the Other-world--whether the Other-world of pre-established myth or the individually created worlds such as Narnia, Earthsea, or Middle Earth--at the opposite end. As historic time fantasy draws closer to mythic time fantasy it becomes more archetypal; as mythic time fantasy draws closer to history it is shaped to a greater extent by the "realistic" facts of this world.

One group of children's time fantasies takes place almost solely in the historic past. John Bell suggests a possible impulse stimulating such fantasies: "Ever since the publication of Rudyard Kipling's Puck of Pook's Hill in 1906, and its sequel, Rewards and Fairies, four years later, numerous juvenile writers have utilized some form of time travel to provide children with a stronger sense of involvement with their nation's past. Presumably if young readers could be made to identify with present day children who directly encounter the heroes of history, an otherwise dull subject would become entertaining and inspiring" ("Time Voyageurs," 1985, 26). One motivation behind time voyages into the historic past, then, is didactic. The author wishes to teach a lesson in history; the young reader identifies with the protagonist and vicariously experiences this lesson. The historic past provides a setting for an instructive tale about bygone days. The fantastic, within such tales, is usually confined to the time travel "machine"; on either side of the actual time voyage exist what the author sees as modern reality and past

reality. Such fantasies are very close to the historic end of our continuum, and bear close relation to historic fiction.

In some historic time fantasies, the protagonists are transported into the past for deeper reasons than simply to learn a history lesson. The historic past, for example, might provide a setting in which an apparently insoluble modern problem can be solved with the help of forgotten wisdom. Or the protagonist might undergo a personality transformation necessary to achieve a higher stage of psychological development. In the early Canadian time fantasy, Fog Magic (1943) by Julia L. Sauer, the protagonist, like her father before her, enters the past as part of an initiation into the future. She first enters the long-gone Nova Scotian fishing village, Blue Cove, when she is ten years old. Her twelfth birthday marks the last time she is able to enter the past; Mrs. Morrill, a sympathetic mother in the Other-world, wishes Greta "safe passage." Greta responds: "'Safe passage? But --but that's what you say when--when people go off on a voyage!'" (Sauer, 121). Greta is not only making her last voyage back to the present, but also is beginning her voyage into her adolescent years. Such fantasies draw closer to mythic time fantasy than to historic fiction because they are impelled by archetypal themes such as that of initiation, and because of their archetypal content.

As was pointed out earlier, some mythic time fantasies could potentially draw closer to the historic end of the continuum, and would therefore be shaped to a greater extent

by this world. The motivation behind such fantasies might be didactic once again--an effort to teach children about myth. However, the closer the time fantasist moves toward the Other-world and pure myth, the more it is likely that the fantasist's use of myth is prompted by another desire. Perhaps one of the most compelling reasons the time fantasist transports the time traveller into a mythic past is that the elaborate, archetypal language of myth is the manifestation of man's desire to articulate his intuition of that which is "wholly other." As such, myth expresses very well that which the fantasist seeks to express--his experience of the numinous. As Carl Jung points out, the return to bygone myth has long been the way of the poets:

There has never been a primitive culture that did not possess a highly developed system of secret teaching, a body of lore concerning the things that lie beyond man's earthly existence, and of wise rules of conduct. The men's councils and the totem clans preserve this knowledge, and it is handed down to the younger men in the rites of initiation. The mysteries of the Graeco-Roman world performed the same function, which has left behind a rich deposit in the world's mythologies.

It is therefore to be expected that the poet will turn to mythological figures in order to

give suitable expression to his experience. Nothing would be more mistaken than to suppose that he is working with second-hand material. On the contrary, the primordial experience is the source of his creativeness, but it is so dark and amorphous that it requires the related mythological imagery to give it form. In itself it is wordless and imageless, for it is a vision seen "as in a glass, darkly." It is nothing but a tremendous intuition striving for expression. It is like a whirlwind that seizes everything within reach and assumes visible form as it swirls upward. Since the expression can never match the richness of the vision and can never exhaust its possibilities, the poet must have at his disposal a huge store of material if he is to communicate even a fraction of what he has glimpsed, and must make use of difficult and contradictory images in order to express the strange paradoxes of his vision. ("Psychology and Literature," 1930, 96-97)

Some fantasists, like the poets and the primitive cultures before them, are concerned with "things that lie beyond man's earthly existence," and the "wise rules of conduct." As will be seen in this chapter, many of the Canadian time fantasists

base their fantasies upon the premise that there is not a Canadian "body of lore" with which they can work, and as a result, they often export their protagonists. The fantasy is the result of the fantasist's effort to communicate the "secret teachings" he has discovered.

Given the secular nature of the modern world, both the historic and mythic past can provide settings more conducive to a spiritual world view. The historic past provides a time when people believed in one or another myth; in the mythic fantasy, the time traveller and the reader are plunged immediately into the object of that belief--the world of myth. From such a vantage point, the time traveller can perceive what Thomas Gaster in Thespis calls the topocosm--the intersection of the sacred and profane, durative and punctual, divine and earthly (24-25).

To the fantasist who believes in a religious world view, the dual aspect of the topocosm reflects the dual nature of man. The idea that man partly resembles the divine resides in the fact that there is a numinous, unknowable centre to man's psyche or soul. As Rudolf Otto suggests, the biblical dictum that man is made in the image of God refers to this mysterious aspect of the soul of man: "For this divine image in man also does not merely consist in the fact that he is reasonable, moral, intelligent, and a person, but primarily in the fact that in its profoundest depths his being is indeed for religious self-consciousness something numinous--that the soul is mystery and marvel" (194). Religious and psychological

theory converge on this point; the unconscious, like the soul, is seen by Jung as ultimately unknowable, a vast and mysterious depth. The psychological term for the mind and its processes is, of course, psyche, the Greek word for soul.

In the topocosmic place, then, it becomes possible to explore the numinous in man; here, the time fantasist finds that which Jacques Maritain sees as a requisite for spiritual vision and self-knowledge in man--"visible things" which possess "the same kind of inner depth and inexhaustible reserves for possible revelation of his own self" (Creative Intuition in Art and Poetry, 1954, 95).

It is this concern with the numinous which most clearly reveals the connection between the mythic Other-world of a past culture, the mythic time fantasy, and the Other-world as discussed in Chapter One. All are motivated by that "Romantic type of religiousness" (26) referred to by Ruth Nichols in "Fantasy and Escapism." The mythic time fantasies do not confine the supernatural to the beginning and end of the time voyage, but rather reveal a constant probing into the nature of the numinous, the mysterious, and the unknown.

Finally, it is interesting to note that the journey in time is most commonly into the past. While it might be argued that it is easier to make the past destination one borrowed from myth and legend, this is clearly not the only reason for past travel. As was pointed out above, the fantasist uses myth to express his intuition of the numinous; the myths of the future, while possibly in the process of being formed, have not

yet been delivered into the light of consciousness, and therefore cannot provide the material needed by the fantasist.

Furthermore, there is a connection between the Other-world and the mythic and historic worlds which provides another reason for past travel. In Other-world fantasy, the movement into the Other-world is perceived as a return to lost origins. The lost origin is both the unconscious and the religious Other-world, the Eden from which mankind is expelled. For Western man, who believes in linear time, the historic past is literally the lost origin--whether the shallow individual past going back to the time before conscious memory, the golden age when mother and child exist in symbiosis, or the depth of collective human history, the repeated intrigue and pattern of birth, life, and death of every individual man extending into the dark beginnings of time.

In order to enter the mythic past--the mythic Other-world as envisioned by a past culture--the time fantasist must return to the lost origin, another golden age, when myths were real and men believed in mysteries greater than themselves. The past, mythic and historic, is the lost origin out of which men are born, and to which they are intimately connected. This sense of connection, of reunion, of homecoming, is what characterizes the time journey into the past, and makes it different than the journey into the future. While science fiction abounds with future travel because it is an excellent vehicle for extrapolation, fantasy prefers travel into times past, the journey to the lost origin.

In Canadian children's time fantasy, one finds that the protagonists are all brought to the place of the numinous before the adventure can commence, and that in quite a few cases, the numinous place is not in Canada. Canada is characterized as a place without the dual aspect of the topocosm; it is, for the most part, a distinctly profane place from which the time traveller must flee or be exiled in order to encounter the sacred or the numinous. As Margaret Atwood points out in "Canadian Monsters" (1977) this vision of Canada predominated in Canadian fiction for many years: "Fifteen years ago, this was Canada, or rather this was the image of it which everyone seemed to believe in: a dull place, devoid of romantic interest and rhetorical excesses, with not enough blood spilled on the soil to make it fertile, and above all ghostless" (99). She goes on to suggest that "Canadian fiction in which the supernatural and the magical appear are still only exceptions..." (100). Northrop Frye in "Haunted by a Lack of Ghosts" suggests that there is not so much a lack of ghosts in Canada as feelings of guilt and alienation within the immigrant psyche which inhibit the possibility of communicating with the supernatural forces that are here. Frye writes:

...the destruction of the native culture, more particularly of its religion, leaves us with the feeling well described by the philosopher George Grant in Technology and Empire (1969):

That conquering relation to place has left its mark within us. When we go into the Rockies we may have the sense that the gods are there. But if so, they cannot manifest themselves to us as ours. They are the gods of another race, and we cannot know them because of what we are, and what we did. There can be nothing immemorial for us except the environment as object. (28)

Canadian children's time fantasists are still seemingly unable to connect with the indigenous gods and supernatural forces. Most of the journeys into the Canadian past are into an historic, non-magical time. In "The Constrictions of Time" (1985), J. Kieran Kealy writes of two such time fantasies: "Yet, the problem in both these books may be one inevitable in any time-travel fantasy: they are not truly fantasies; their other worlds are governed by the same rules of fact that fetter all real worlds. Such worlds, however attractive, cannot offer the infinite possibilities of the other world of fantasy" (103). One might argue that the historic past can be imbued with magic, and that mythic time travel is travel into a fantastic Other-world. All the same, the "rules of fact that fetter all real worlds" seem to fetter the Canadian historic time fantasies. Karleen Bradford's The Other Elizabeth (1982), for example, begins in "Upper Canada Village--a restoration of a typical Canadian pioneer settlement on the banks of the St. Lawrence River" (10), and moves

into the village as it was in 1813. The entire narrative is dictated by history, a fact which is reinforced by the presence of a glossary of pioneer terms included to assist the modern reader. Another such fantasy, Stuck Fast in Yesterday (1983) by Heather Kellerhals-Stewart, is shaped by the author's vision of what a realistic nineteenth-century Canadian family would have been like. In these fantasies, the voyage is into the shallow Canadian past. The years are traversed for the didactic purpose of educating the reader about Canadian history --apparently a non-fantastic past indeed. In the one Canadian historic time fantasy here studied--Janet Lunn's The Root Cellar (1981)--the time adventure begins in the Canadian past, but quickly shifts to the United States in the dramatic days of the American Civil War. This children's time fantasy teaches Canadian children about American history! In The Root Cellar there are several archetypal elements which make the fantasy less prosaic than the two above.

The Canadian fantasists interested in exploring a mythic or numinous past, take their protagonists overseas. Apparently, for these fantasists, the indigenous Canadian gods are the "gods of another race." In the immigrant Canadian psyche, Canada is still seemingly the New World, and as such, is not a memorable place--a place of meaningful family memories, history or myth. For some Canadians, the Old Country is "that place" as yet; the Canadian time fantasists, who may be immigrants themselves, or whose families emigrated to Canada, find themselves returning, crossing that psychic

ocean to the time-layered country that is, in part, a place of mind conducive to numinous experience.

In Karleen Bradford's The Stone in the Meadow (1984), one finds that the protagonist, Jenifer, comes from that rather large, yet elusive place known simply as "Canada." Canada is, for Jenifer, quite an unreal place that is easily forgotten: "Only a week since she had left Canada and already her life there seemed distant and unreal. The little she had seen so far of England had taken hold of her feelings and imagination more strongly than she would ever have believed possible. It was strange--weird. She didn't feel as if she'd come to a foreign country. She felt, instead, almost as if she'd come home" (7). Jenifer has, in fact, come with her mother to Cornwall, England, their ancestral home, and more specifically to Greyrocks, "the home in Cornwall that had been in their family for over a hundred years" (6). We recall that in Ruth Nichols' Other-world fantasies, the movement into the Other-world is perceived as the return to lost origins. In the time fantasies this pattern continues, as the protagonists travel to the numinous familial or ancestral homes.

In O.R. Melling's The Druid's Tune (1983), Rosemary and Jimmy Redding are sent to Ireland by their rather austere father, Judge Redding, to get them away from their profane existence in profane Toronto. Within a page and a half, Melling establishes Toronto as an environment which promotes young people's tendencies toward superficial emotion, petty crime, and rebelliousness. In Toronto, Rosemary's primary

interest in life is her boyfriend of one month--Bob of the "faded jeans" (6). Bob is a petty criminal of some sort who appears in court before Judge Redding. When Rosemary rebels against her father, continuing to see Bob, Judge Redding takes action. He says: "I'm sending you to your Uncle Patsy in Ireland. Clean air, hard work, and a good simple way of life should keep you out of mischief for a while. I have arranged everything. Your brother will go with you. I don't like to take such a hard stand, but I've seen the consequences of letting young people go their own way with bad friends. Maybe you'll come back a little wiser" (6-7). The present-day Toronto is clearly not a place where one attains wisdom.

In Eleanor Cameron's Beyond Silence (1980), the protagonist, Andrew Durrell Cames, and his father travel from California to Scotland. It is interesting to note that although Eleanor Cameron left her birthplace in Winnipeg, Manitoba, as a young child (Haviland, The Open-hearted Audience, 1980, 152), in Beyond Silence she nevertheless exhibits the Canadian propensity for exporting time travellers. Once again we find a protagonist transported to the ancestral home; Andrew and his father proceed to Cames Castle, where Mr. Cames lived until he emigrated to America at age twenty.

The next fantasy, Seven for the Sea (1972) by W. Towrie Cutt, does not begin in the New World at all; it begins in the numinous Other-world of the Orkney Island known as Sanday. This is perhaps due to the fact that Cutt, like the fictional Mr. Cames above, emigrated to America--in this case, Canada--

in his twenties (Aldritt, "Profile: W. Towrie Cutt," 1980, 12). Even after living in Canada for forty-six years, Sanday remained Cutt's island of rich personal memory, the long inhabited ancestral island steeped in strange, mysterious legend being the place where time travel would seem natural. Mansie Ward, one of the protagonists in Seven for the Sea, lives on the numinous island itself. When his cousin Erchie joins him from his home in Edinburgh, the adventure can begin. Perhaps it is because Cutt comes from the place of the numinous that he does not feel compelled, as do other Canadian fantasists, to use Canada as the point of departure. One might also argue that Cutt does not possess as shrewd and timely an eye for the Canadian market as the other time fantasists, and that as a result his books have had better sales overseas (Aldritt, 14)!

Finally, Janet Lunn has her protagonist, Rose Larkin, come from New York to an island off the north shore of Lake Ontario. The house that Rose comes to live in is certainly new in European terms--the layers of time are only two or three generations deep--but there is just enough of the past to make Rose's time journey possible. The movement in this fantasy is from the present-day United States to Canada, and then from the Canadian past to the past in the United States. There is not only a lot of what the ghost, Mrs. Morrissay, calls "shifting" between reality and fantasy, past and present, but the protagonist and the reader are also pulled back and forth between two countries.

Once the time travellers have arrived in their respective

numinous realms--Cornwall, Ireland, Scotland, the Orkney Island of Sanday, and an island in Lake Ontario--they must discover, or be drawn to, the specific topocosmic place which is often marked by a particular sacred object, the catalyst of time travel. The journey in time is not, however, caused by the power of the object alone. The time travel, it seems, is instigated by a meaningful combination of elements--the protagonists; the particular moment; the topocosmic place where the sacred and profane, durative and punctual intersect; the numinous object; the natural phenomena or elemental energy--storms, fog and mist, sun and shadow, water.

The time fantasists here studied encourage a way of seeing in the protagonist and reader which abolishes linear time and the Western principle of causality, and leads to an acceptance of the mysterious. Mansie Ward, in Seven for the Sea, is one of the few child time travellers who is experienced in reading the uncanny, but he, of course, has grown up in the Orkney Islands where legend and superstition are treated with a certain seriousness. In the opening chapter of Seven for the Sea, Mansie suspects that there is meaning in the unusual combination of elements. Mansie and his cousin Erchie are bound for Sanday on board the Sigurd. A dark wall of fog imprisons the ship.

"I don't like it," muttered Mansie as he
peered into the fog.

"It's a nuisance," agreed Erchie, "but we're safe enough here 'til it clears."

"Safe enough! In a streamer in the middle of the day and it could be the middle of the night. And this the longest day of the year--Johnsmas. Anything can happen on Johnsmas when the tide's near full and the moon as well. I don't like it." (12-13)

Moments later a mysterious boatman pulls up to the ship, offering to take them ashore. Mansie decides they will go because he has seen two magical kelpies in the water which the boatman could follow out of the mist.

The kelpies know a way which is slightly different from what Mansie imagines, for it is with their expert guidance that the boatman and the boys are led into their great-great grandparents' time, one hundred years before. When Erchie and Mansie step out of the boat, and out of the fog, the island is the same, but there is no village, no ship, no pier. The time-defying combination, then, in Seven for the Sea, is the Ward boys, Johnsmas, the ship, the sea, the mysterious boatman, the fog, and the kelpies.

In The Druid's Tune, the magical combination is the two adolescents, Jimmy and Rosemary Redding, a Druid known as Peadar Murricu, Peadar's magic, and a dark moonlit night by the sacred lake of the Druids'--Lake Drumoor:

They crept carefully toward the light and

came out of the trees. Lake Drumoor lay before them, smooth and icy, like a sheet of stained glass. The grey water had taken on a silver tinge and it glistened eerily in the pallid moonlight.

Rosemary put her hand to her mouth to stop the scream.

By the shore of the cold lake, his cloak flowing from him like black water, lay the man Peter. The wind tossed back the hair from his forehead and they could see his eyes, fixed and staring at the sky. Eyes as white and dead as the moon that stared back. (20)

As Peadar--or Peter--chants his strange words into the night, Jimmy and Rosemary lose consciousness, only to awake in ancient Ireland.

In Bradford's The Stone in the Meadow, the sacred object of time travel is a megalith. The numinous power of megaliths is well known, a power which Rudolf Otto describes in The Idea of the Holy:

In the arts nearly everywhere the most effective means of representing the numinous is 'the sublime.' This is especially true of architecture, in which it would appear to have first been realized. One can hardly escape the idea that this feeling for expression must have begun to awaken far back in

the remote Megalithic Age. The motive underlying the erection of those gigantic blocks of rock, hewn or unworked, single monoliths or titanic rings of stone, as at Stonehenge, may well have been originally to localize and preserve and, as it were to store up the numen in solid presence by magic.... (65-66)

Mircea Eliade as well, in The Myth of the Eternal Return (1954), writes of the time-defying quality that might give a rock a numinous value for archaic man: "a rock reveals itself to be sacred because its very existence is hierophany: incomprehensible, invulnerable, it is that which man is not. It resists time; its reality is coupled with perenniality" (4). The megalith, then, has an inherent numinosity--it is not only mysterious, but sublime; it is "incomprehensible, invulnerable" and "that which man is not." It is this numinous quality of the megalith that Jenifer senses when she first sees it: "In the exact centre of one of the meadows a black shape stood out sharply against the green grass. She peered at it curiously, trying to make out what it was, but she was too far away. As she stood there, braced against the wind, staring at it, a strange feeling began to prickle through her" (Bradford, 7). The pull of the ancient Druids, combined with sun, stone, and shadow, and a strange chanting sound, lead Jenifer back over one hundred years where she meets and becomes friends with her great grandfather, Perran Mitchell Courtenay. Together

Jenifer and Perran travel through the same combination of elements into ancient times.

Eleanor Cameron, in Beyond Silence, deals very subtly with the magical combination. The numinous place, for the protagonist, Andrew, is very clearly the ancestral home, Cames Castle, and his glimpses of the past seem connected to a letter written by a woman named Deirdre addressed to Andrew's namesake seventy years previously. Such a meaningful combination of apparently chance elements is what Carl Jung calls "synchronicity": "synchronicity takes the coincidence of events in space and time as meaning something more than mere chance, namely a peculiar interdependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers" (Psyche and Symbol, 1958, 228-229). True to the nature of the synchronous experience, neither the protagonist nor the reader can be certain of the actual moment, or cause, or meaning of the time travel in Beyond Silence. There is no single numinous object, no megalith, fog, or lake which is guaranteed to transport Andrew. Nor is there a specific numinous time conducive to time travel, such as Johnsmas day--"the longest day of the year on which anything can happen." If anything, Andrew seems to break into the past through the power of his grief caused by his brother Hoagy's death which occurred months before the trip to Scotland. In the other fantasies here studied, the protagonists spend long periods of time in the past; in this fantasy, Andrew's experiences there are both shorter and more frequent. The

past enters his daydreams and coincides with his nightmares. He sees Deirdre, and hears her talking with his namesake and with his namesake's brother Barty and their grandmother, and in one climactic instance, Deirdre hears Andrew call, a call which saves her from stepping under a branch which would have killed her. In Beyond Silence, then, the meaningful combination of apparently chance elements becomes the entire fantasy, and each reader, along with Andrew, must discover the meaning.

Finally, in Janet Lunn's The Root Cellar, the numinous place is the house at Hawthorn Bay. The house is not only inhabited by a ghost known to the protagonist as Mrs. Morrissay, but also has its own ghostly quality, in that it shifts between the past and present:

"Nobody cares about this house," thought Rose. "Nobody." Suddenly, and without the sun actually coming out, the sky brightened to a luminous silver and the old house stood etched on the surrounding air as though it had appeared from some other time or place. It looked like a painting, with its bright red bricks, its white trim, its pink and blue flower beds. From somewhere near came the sound of water gurgling and a bird cried out a single note that echoed and re-echoed in the silence.

Rose gasped and took an eager step forward.

The brightness faded. The sky grew grey again.

The moment was past. (8-9)

Mrs. Morrissay, the ghost, leads Rose to the particular place where her time adventure actually begins: "'It's a door, a door in the ground, how odd.'" Excitedly she began to pull at the vines and thick grass that had grown over the boards, and when she had pulled most of them away she saw that, indeed, it was a door, two doors in fact with rusty hook-and-eye latches that secured them together" (39). Rose descends into what turns out to be a root cellar, and when she ascends, she is in the past.

If we recall that the journey into the Other-world or the past world is analogous to a journey into the unconscious, then we perceive the wonderful archetypal significance of the root cellar. "Root" can, of course, mean "source" or "origin," and a cellar is a room or rooms under a building; the unconscious is both the origin of and the rooms below consciousness. To descend into the root cellar is to descend into the unconscious.

In each of the above Canadian children's time fantasies, the protagonists are brought to the topocosmic place, and through a meaningful combination of chance elements, the barriers of time are broken, and the adventure begins. As the time travellers come in contact with archetypal elements and characters in the time travel world, the exploration and elucidation of the numinous experience continues.

* * *

As in Ruth Nichols' Other-world fantasies, the time fantasies here studied reveal the influence of the Archetypal Feminine, although never to the same overwhelming extent. In Ruth Nichols' fantasies, the Archetypal Feminine permeates almost every aspect of structure, characterization, and imagery; in the time fantasies one finds, rather, isolated images of the Archetypal Feminine--the descent into water, for example--or single Archetypal Feminine manifestations--a warrior queen, a Druid priestess, a seal woman. The reason for this difference might lie in the fact that Ruth Nichols' Other-worlds bear very close relation to the realm of the unconscious and the archetypes, while the time travel worlds are shaped to varying degrees by the authors' visions of this world. While a completely mythic fantasy--based on the mythic Other-world of another time--would exhibit the same close relation to the unconscious as the Other-world fantasies, most time fantasies are not completely mythic. All of the time fantasies here studied show some concern with a realistic and historic vision of this world. The more a fantasy tends toward an historic world view, the more the terrain, people, customs--structure, characterization, and imagery--will be influenced by what is known about this world, whether through history, science, anthropology, or simply by logical extension. The Root Cellar, for example, takes place in 1865, in Canada and the United States, and is shaped to a large extent by the historical fact of the American Civil War, and by the way the world is known to have been at that time. The Druid's Tune, which is a more

archetypal time fantasy, is based on Ireland's national epic myth, and placed in a time when "gods, magic, and superstition were a normal part of life" (235), but at the same time it takes place in the Ireland of the real world (there are maps included which show this), and the men and women within the narrative are somewhat bound to the objective, historic realities of the Iron Age. Although one might argue that historic time fantasies are generally more secular and that fantasies based on myth are more archetypal, it must be noted that the archetypes can potentially surface in all types of fiction.

While the Archetypal Feminine permeates Ruth Nichols' Other-world fantasies, it only punctuates, to varying degrees, the five time fantasies here studied. In both Other-world and time fantasy, however, the important point to note is that the psychic nature of the journey is reinforced as the protagonists come in contact with elements and manifestations of the Archetypal Feminine.

In The Stone in the Meadow the protagonist, Jenifer, takes two steps back in time; with the first step, she moves back to 1868 where she meets and befriends her great-grandfather, Perran Courtenay; Perran and Jenifer then travel far back in time to ancient Britain. The Stone in the Meadow follows the basic pattern of characterization in Nichols' The Marrow of the World. Jenifer and Perran form a syzygy--the male/female, animus/anima pairs mentioned in Chapter I--very much like that of Philip and Linda; Perran, like Philip, is the rational, protective force, while Jenifer, like Linda, is associated

with the irrational, and risks being submerged in the Other-world forever. As in The Marrow of the World, the children are drawn into the Other-world by a female character who clearly belongs to the negative aspect of the Archetypal Feminine. In The Stone in the Meadow, this character is a Druid priestess, Fedelm, who is Jenifer's double. Once in the past, Jenifer is held drugged and captive by Fedelm. The "golden drink" which Fedelm gives Jenifer to keep her in a stupor is one of the "negative intoxicants" which fall under the jurisdiction of the Archetypal Feminine: "The negative intoxicant and poison--in contrast to medicine--and everything that leads to stupor, enchantment, helplessness, and dissolution, belong to this sphere of seduction by the 'young witch.' In the negative mysteries of drunkenness and stupor the personality and consciousness are 'regressively dissolved...'" (Neumann, 74). Jenifer's consciousness is certainly "regressively dissolved," and it is only through Perran's promptings and warnings that Jenifer remembers that they must attempt escape. Fedelm, true to the negative aspect of the Archetypal Feminine, has different plans for Jenifer, intending eventually to sacrifice her. In the final climactic scene, however, it is Fedelm who dies: "She screamed once as she fell onto the dagger, then she toppled into the pool at Jenifer's feet and sank soundlessly into the depths" (149). Fedelm, the manifestation of the Archetypal Feminine which has gripped Jenifer throughout the narrative, sinks back into "the depths"--the unconscious; Jenifer and Perran can now

return to their own respective times.

In Seven for the Sea, the most influential character in the past, Seawife, is a manifestation of the Archetypal Feminine, and is inextricably bound to the other symbols of the archetype within the narrative--the sea, the island, the mist, the moon, the ship, the kelpies, and the seals. Seawife, who is a figure out of Orkney Island legend, is the greatest source of magic in the tale; much else that happens is shaped by historic fact in the time of King William the Fourth. Erchie and Mansie Ward are not only caught up in the magic of the tale; they are "selkie boys"; they have webbed fingers which signify their mystical lineage, their connection to the legendary Seawife.

The all-pervading aspect of the Archetypal Feminine is revealed in the symbolism connected with Seawife. The moon, to begin with, is one of the informing powers that control the strange adventure in time. As Mansie says in the opening chapter, "Anything can happen on Johnsmas when the tide's near full and the moon as well" (12-13). The moon is, of course, "the favoured spiritual symbol of the matriarchal sphere... in its relation to the night and the Great Mother of the night sky. The moon, as the luminous aspect of the night, belongs to her; it is her fruit, her sublimation as light, as expression of her essential spirit" (Neumann, 55-56). In the time travel world, the full moon and full tide exert a powerful influence over Seawife, combining to pull her to the edge of the sea, where she clearly yearns for her ocean origin.

While the moon presides over the adventures, the sea, a fundamental symbol of the unconscious and the feminine, is the vast creative body out of which the other feminine symbols are generated. Rising out of the sea, the thick fog in which the adventure begins is a symbol of the transformative powers of the Archetypal Feminine. The ship, trapped within the fog and floating upon the sea, is likewise a symbol of the feminine, in this case, in her vessel aspect. The magical kelpies who help to lead the boys out of the mist into another time, are creatures of the sea, like the seals and Seawife, and as such fall under the rule of the feminine.

The Orkney Islands themselves come out of the sea, and thus have a certain psychic significance of which Neumann writes: "But this generative earth is itself generated; it arose from the waking primeval ocean. For the primeval ocean, whose character of night and origination we have already described, gives birth to the primeval hill, which cosmologically signifies the earth and psychologically is consciousness rising up out of the unconscious, the foundation of the diurnal ego. Thus the primeval hill is an 'island' in the sea, as consciousness is in the unconscious" (240). While the story develops on a conscious level, there is an underlying language of psychic processes which unfolds simultaneously, and which speaks to the young reader of positive transformations--of growth and change and potential maturity.

Like the island, like Aphrodite--the goddess of love herself--Seawife comes up from the sea. Aphrodite, of course,

is renowned for her beauteous form; Seawife's figure reveals her particular lineage: "A short, plump form glided out through the low door and approached" (33). Seawife is a seal who became human out of love for a man--Selkie Ward, the great-great grandfather of the protagonists. Her positive transformative function is revealed, in part, by the fact that before she married Selkie, he was a hopeless alcoholic and his land was non-productive; after their marriage, Selkie stopped drinking, the land grew prosperous, and Selkie and Seawife had seven boys.

In the final climactic episode, Selkie Ward brings about the tragic downfall of his household, and all that Seawife has worked to create. Furthermore, the patriarchal "civilized" historic world is implicated in Selkie's downfall, and is pitted against the natural world of the Archetypal Feminine to which Seawife belongs. It is in the King's name that Selkie Ward, an alcoholic, is sent against his will to transport an illicit cargo of liquor in the company of several hearty drinking men. Inevitably, Selkie joins the others in getting drunk when the casks are found and, tragically, Selkie joins them in a seal hunt on the way home. Selkie clubs a baby seal to death--a very Canadian sin--and, in effect, murders one of Seawife's family. As he realizes, in futile remorse, the "Curse o' Cain" is upon him. Seawife takes six of their children out in a dinghy as a storm rages about them; Erchie and Mansie follow them to the shore:

"Mansie! A seal's head, isn't it?"

"Where? Aye. A pup. It must have lost its mother in the storm, poor thing. No, there's another, a big one."

"Look, Mansie. The boat!"

A dark object swirled past, missing the rocks, driven seaward. "The boat upside down," cried Erchie.

Five more heads appeared around the boat, which was being carried rapidly out of sight. Then the heads disappeared.

"Seawife and her children," gasped Erchie. (92)

Adding to the strangeness of the tale, one is not quite certain whether Seawife and her children actually metamorphosed into seals, or whether they drowned. Seawife, at any rate, succumbs to the "pull o' the sea," and like Fedelm in The Stone in the Meadow, she sinks back into the watery depths, or the unconscious.

In Melling's The Druid's Tune the Archetypal Feminine figure who is central to the journey in the time travel world, is Queen Maeve of Connaught. Rosemary and Jimmy Redding, the protagonists, are brought before the Queen shortly after entering the past: "Before them stood a huge woman, tall and broad, with a face as cold and imperious as the heavy jewels that adorned her. She was dressed in wild and vivid colours, and against the bright cloth of her mantle her hair gleamed a dark, metallic red. She towered over everyone and everything in

the room" (27). Throughout the entire fantasy, Queen Maeve remains "larger than life" in the true spirit of an archetypal projection, whereas other characters begin as archetypal figures but attain human qualities as Rosemary and Jimmy get to know them. To digress from my discussion of the feminine and yet point out an interesting example, Peter Murphy or Peadar Murricu, the Druid who initiates the adventure, is one character who goes through the metamorphoses from archetypal figure to human being. This transformative process is part of the development of personality in modern man. According to Neumann, "early man--like the child--perceives the world predominantly by forming archetypal images that he projects upon it. The child, for example, first experiences in his mother the archetype of the Great Mother, that is, the reality of an all-powerful numinous woman, on whom he is dependent in all things, and not the objective reality of his personal mother, this particular historical woman which his mother becomes for him later when his ego and consciousness are more developed" (15). In the first description of Peadar, he is portrayed as an archetypal character: "His eyes were a startling grey colour, flickering over the room like a candle, one moment cloudy and withdrawn, the next luminous, almost white, with a strange intensity" (1). By the end of the book, Peadar's eyes have changed, indicating that he has changed in the eyes of the protagonists: "His eyes had lost their peculiar whiteness, and now glimmered a soft, grey-blue. Though he was still withdrawn and a little shy, Rosemary

decided he was a handsome, likeable young man" (221).

Other characters go through this transformative process; Cuculann the warrior hero, half Sidhe god, half man, becomes human as Jimmy gets to know him. In the legend, the figures are part of the distant unknowable past; the time fantasy brings its protagonists back through time, and at this greater proximity, the mythological figures can potentially come to life. There is, however, a greater distance to cross--the distance between the archetypal, illusory face of the world, and the objective reality that is this world. The young readers who may be going through dis-illusionment in their own world, in which what was once perceived as numinous and wonderful, becomes drab and lifeless, will no doubt find it refreshing to follow the protagonists in The Druid's Tune as they remove the legend's archetypal mask, to reveal a still interesting and vital face beneath. Not all the masks are removed, however; Queen Maeve is consistently seen from a distance, staying within the realm of legend, which works to give the narrative a certain authenticity. Queen Maeve is Archetypal Feminine to the last: "A ragged cheer rose from the Connaught army as Queen Maeve drove onto the battlefield. Like the goddess of slaughter herself, she howled with wild delight as her great sword flashed above the waves of men" (214).

The opposite process to the above occurs in Cameron's Beyond Silence. Deirdre, the central female character of the past is primarily seen by Andrew as a human being, her personality and idiosyncracies being revealed through the letter

she wrote in the past and through Andrew's visions of her life. Only in one haunting episode does Deirdre emerge clearly as a manifestation of the Archetypal Feminine. Andrew, on his way back to Cames Castle from a small bookstore, loses his way in a mist that has rolled in from the Western Sea. As he wanders through the "gray, drifting, winding, obscuring, mist," he hears an unusual tearing sound: "Where there was that sound there were cattle feeding, the black Angus. And now the first large dark form loomed up. It was so big that it must have been a bull, and at once I moved away. Then I saw another form, and another. They were on all sides of me, gazing at me out of the mist--all turned my way."

Out of the swirling mist and cattle, out of the heart of this eerie scene, comes Deirdre:

It was at this moment, when I was coming near to panic, that I first heard the singing, very faintly--there, and then not, and then there again. A song in a minor key, yet not sad. And now I was able to determine that it was coming from behind, over on my right, and drawing nearer. I turned to look back. It would be a girl, of course....

Then I saw her emerging from the swirling grayness, simply a form at first, then a woman, a young woman, I could see now, in a long skirt that swung around her ankles as

she walked down past me on my right, still singing, as if I didn't exist for her....

I hurried after her, just fast enough to keep her in view, though there were times when the mist came between us but I could hear her still, singing that haunting, minor keyed, yet not sad, song. (94-95)

This passage contains within it the essential scenario of the entire fantasy; Andrew is lost, and Deirdre leads him to safety. Deirdre clearly functions, for Andrew, as the positive transformative aspect of the Archetypal Feminine. Although she is apparently oblivious to Andrew, Deirdre acts as the "soul-guiding" anima leading Andrew out of the mist with her song, and in the context of the entire fantasy, she leads Andrew, however obliquely, to confront and deal with the confusion he has felt since his brother Hoagy's death.

In the positive transformative aspect, the Archetypal Feminine encourages the psyche toward a higher state of being. Two primary symbols within this scene--the mist and the song--reinforce Deirdre's positive function. The mist is born of the water of the Western Sea, while the song rises from the depths of the unconscious and the body, issuing from mouth into air. The hope implicit in these symbols and the entire episode is clear: if Andrew follows Deirdre, follows the feminine transformative aspect within himself, he will rise above his problems.

Throughout the narrative, Andrew wonders why the past has opened up to him, connecting him to Deirdre. His conscious mind strains to understand the visions of Deirdre's life, the daydreams, the meaning behind the entire adventure, and all the while his unconscious moves him toward an understanding of his brother's death. Neumann writes of this process: "Thus modern man, on a different plane, discovers what primordial man experienced through an overpowering intuition; namely, that in the generating and nourishing, protective and transformative, feminine power of the unconscious, a wisdom is at work that is infinitely superior to the wisdom of man's waking consciousness, and that, as source of vision and symbol, of ritual and law, poetry and vision, intervenes, summoned or unsummoned, to save man and give direction to his life" (330).

That Deirdre is a figure with archetypal power is reinforced by the fact that she is connected to a legendary Deirdre, Deirdre of the Sorrows. Andrew discovers a series of paintings--"richly coloured foliage and flowers and figures" (99)--in the Musician's Gallery of Cames Castle. The paintings portray the Irish legend of Conchobar and Deirdre, and her lover Noisi. While the essential scenario of the legendary Deirdre's life is different from that of Andrew's Deidre, there are similarities. Both Deirdres, of course, share the same name; they are both loved by two men, and experience sorrow as a result. The similarities between the two Deirdres can be linked to those between the two Andrews. They, too, share a name, and suffer sorrow in losing a loved one. The Andrew

of the past was supposed to receive Deirdre's letter; the Andrew of the present receives it. None of these connections can be neatly tied up or explained, but they all suggest that human beings participate in a schema beyond human comprehension.

Furthermore, through these strange connections, the idea slowly crystallizes that human beings participate in legend. A being that is found in legend may have once been human, and the human being is in a constant process of moving toward legend. The human world is like the material at the end of a kaleidoscope; while the specific patterns may change, the essential material remains--birth, life, death, sorrow, love, the lover's triangle which plays on with new players, the human being mourning the loss of a loved one, the release from sadness into joy. The archetypes repeat themselves endlessly.

Finally, Lunn's The Root Cellar is the least archetypal and most historical fantasy here studied. The journey in time is a journey into the near past, into the year 1865. The children who live in the past, Will Morrissay and Susan Anderson, are fictional characters but they are not fantastic; they are well portrayed human types rather than archetypes. Even Mrs. Morrissay, the ghost of Susan Anderson who appears to Rose and her adoptive family in the present, is archetypal only at intervals. This creates an interesting tension: while Mrs. Morrissay is, in fact, a ghost, an other-worldly, mysterious, numinous being, she totally resists any such classification. Because of this, she comes across as a

believable human personality, rather than as a numinous spirit, an archetype issued from the gloomy depths of the unconscious; she is, for the most part, an interesting old woman who has found herself in the unfortunate position of being a ghost.

Her status as an archetype is always conditioned by Rose's perception, and whenever Rose reacts to Mrs. Morrissay as if she were a ghost, Mrs. Morrissay works even harder to re-establish her humanity. This tension is encapsulated in the following episode:

Rose was trembling. Her hands were wet with cold sweat and she could hardly focus her eyes. Mrs. Morrissay came the rest of the way through the wall and into the room. She was no longer half visible. She was solid, three dimensional.

"You're Sam's ghost." Rose heard her own voice, strange, and shrill and accusing.

"I ain't no ghost." Mrs. Morrissay was indignant. "I'm just plain myself, minding my own business and it happens."

"Happens?"

"I shift!"

"Shift?"

"Shift. I'm going along minding my own business like I said, hoeing or scrubbing or mopping, and right in the middle I shift" (36-37).

* * *

The time fantasist desires something more than modern profane existence in modern profane time--perhaps a glimpse of something greater, momentary recognition of eternity or the divine. Because of this, the numinous experience is an integral part of time fantasy, the narrative being punctuated with numinous moments. Not only do the time travellers and readers experience the numinous, but they learn about the nature of such experiences, and carry this knowledge back with them to their own respective times.

The numinous experience, as defined by Rudolf Otto in The Idea of the Holy, is human apprehension of the divine, an awareness of our "creature-hood" in the presence of that which is "wholly other." This awareness of, and intuitive response to, that which is wholly other--the mysterious, the divine--is the most basic element of religious faith, and is essential to the creation of religious consciousness. Otto writes: "'The mysterious' became an untiring impulse prompting to inexhaustible invention in folk-tale and myth, saga and legend, permeating ritual and the forms of worship, and remaining till today to naive minds, whether in the form of narrative or sacrament, the most powerful factor that keeps the religious consciousness alive" (64). Time fantasy, continuing this exploration of the mysterious and the numinous, encourages the cultivation of religious feeling in both the time traveller and the reader; furthermore, time fantasy, in this modern profane time, has an invaluable purpose in that it seeks to keep "the religious consciousness alive."

Much of this world can potentially evoke the numinous feeling--"the thing terrible, sublime, overpowering or astounding, and in an especial degree the uncomprehended, mysterious thing..." (143)--objects, places, situations; Stonehenge, an ancient ruin, the Western Sea, the primordial ocean; dream, birth, death, church; the place of the empty tomb. Otto, in attempting to characterize an aspect of the numinous experience, which he calls "mysterium tremendum," writes:

The feeling of it may at times come sweeping like a gentle tide, pervading the mind with a tranquil mood of deepest worship. It may pass over into a more set and lasting attitude of the soul, continuing, as it were, thrillingly vibrant and resonant, until at last it dies away and the soul resumes its 'profane,' non-religious mood of everyday experience. It may burst in sudden eruption up from the depths of the soul with spasms and convulsions, or lead to the strangest excitements, to intoxicated frenzy, to transport, and to ecstasy. It has its wild and demonic forms and can sink to an almost grisly horror and shuddering. It has its crude, barbaric antecedents and early manifestations, and again it may be developed into something beautiful and pure and glorious. It may

become the hushed, trembling, and speechless humility of the creature in the presense of-- whom or what? In the presence of that which is a mystery inexpressible and above all creatures. (12-13)

One can find a full and rich selection of such numinous feelings in the five Canadian children's time fantasies here studied--a selection ranging from "early manifestations" to the "beautiful and pure and glorious." Hence, in Bradford's The Stone in the Meadow, the protagonist, Jenifer, experiences the awakening of numinous awareness--"a strange prickly feeling" (9)--when she first sees the awe-inspiring megalith which will later transport her through time. Similarly, when the ghost, Mrs. Morrissay, walks through a wall in the presence of the protagonist, Rose Larkin, in Lunn's The Root Cellar, the reader is told that "a shudder like an electric shock ran through Rose" (36). The fear of ghosts, as Otto points out, is a "degraded offshoot" of "the genuine 'numinous' dread or awe" (28):

The ghost's real attraction rather consists in this, that of itself and in an uncommon degree it entices the imagination, awakening strong interest and curiosity; it is the weird thing itself that allures the fancy. But it does this, not because it is 'something long and white' (as someone once defined a ghost), nor yet through

any positive and conceptual attributes which fancies about ghosts have invented, but because it is a thing that 'doesn't really exist at all,' the 'wholly other,' something which has no place in our scheme of reality but belongs to an absolutely different one, and which at the same time arouses an irrepressible interest in the mind. (28-29)

The response to the ghost belongs to the cruder phases of numinous experience, but even as such offers the awareness of something outside the realm of the known.

In Seven for the Sea, there are many characters and situations which "have no place in our scheme of reality"--the boat trip back in time, the disappearance of Kettlecroft Village, the boatman who is like the Henry the boys know, but who isn't Henry. These strange aspects of the tale cause Erchie to "gasp" or draw "his breath in sharply" (13-14) and cause Mansie to murmur "It's no canny" (18). The numinous is not "canny," and as the tale unfolds, a strong awareness is evoked of that which is "wholly other."

Cameron's Beyond Silence is permeated with the numinous; not only does the protagonist, Andrew, have numinous experiences, but he learns how to respond to them. He learns to read his physical and emotional reactions, as well as learning about the nature of the synchronous experience, the vision and the dream. Scotland, Andrew's ancestral country, is certainly

his numinous realm--whenever he turns around he is confronted with yet another awe-inspiring experience. One rich and powerful numinous moment occurs when Andrew is exploring the hills near Cames Castle:

I went on through and up higher over the mounting hills until I came to the top and stood looking out across miles and miles of tumbled green land clear to the far-off sea.

Why, it was the Western Sea! There it lay glinting in the sun, all that way away.

Prickles went up and down my arms and around the back of my neck because my mother had read to me, when I was little, out of a small gray book she'd had when she was a child, of how Mordred and King Arthur fought by the shores of the Western Sea, and King Arthur grasped his spear in both hands and smote Mordred's body, "cleaving his armour as if it were thin air." And Mordred raised his sword and brought it down on Arthur's head, and the sword struck through the King's helmet and bit into his skull, and Mordred fell dead and Arthur sank senseless to the ground. (39-40)

In this passage, one finds the physical reaction--"the

prickles"--which indicate the presence of the numinous, as well as the emotional reaction, Andrew's strong sense of connection, of wonder, and of recognition. One can trace the elements which combine to produce such reactions. In the first place, Andrew views the "miles and miles of tumbled green land clear to the far-off sea." Otto points out the significance of such a landscape: "Besides silence and darkness oriental art knows a third direct means for producing a strongly numinous impression, to wit, emptiness and empty distances. Empty distance, remote vacancy, is, as it were, the sublime in the horizontal" (69). The empty distance stretching before Andrew is analogous to that which is "wholly other." Such a sight, in itself, would be enough to produce the numinous feeling, but in this case, there is much more. Superimposed on the magnificent, empty distance of the Western Sea is the vision of the deep, mythical past--the legend of King Arthur. Furthermore, beyond these elements, beyond the Western Sea, lies Andrew's early childhood awareness that King Arthur "smote Mordred" and "passed out of the human realm" (40) himself. Death, the great unknown, then, lies behind this numinous moment, as the most powerful, thought-provoking analogy to that which is "wholly other."

As one progresses through Beyond Silence it becomes clear that the entire, complex plot is woven with the uncanny and the mysterious. Andrew has many numinous experiences, like the one above, through which he learns to recognize "the familiar tingling" (184). By strange parallel, the reader's

receptivity to the numinous is gradually educed through observing and empathizing with Andrew.

In Melling's The Druid's Tune one finds, once again, an exploration of the numinous woven into the narrative. From the book's opening, the protagonists, Rosemary and Jimmy Redding, are established as typical modern Canadian teenagers, interested primarily in enjoying themselves with their friends. The secular nature of their modern existence, is, from the start, pitted against all that is richly mythic and religious in the time travel world; one of the functions of the time fantasy is clearly to move the protagonists from the "modern shallow world" (222) into a time and place more conducive to numinous experience and spiritual development. And, once again, the modern reader is swept along with the protagonists into the spiritual time and place, where they too are given the opportunity to achieve a more religious world view.

In the time travel world, both Jimmy and Rosemary are exposed to dangers that greatly test their courage, determination, and spiritual strength. Half way through the narrative, however, they are abruptly returned to modern Ireland, where the effects of these trials can be measured. Jimmy and Rosemary quickly get back into the routine life on their uncle's farm, and find that part of that routine is church on Sunday. When their aunt tells them that the church service will take about an hour, the reader is told that, "The teenagers groaned inwardly. Their parents didn't practise religion and they had never been to church. As far as they were concerned, the

idea was horribly boring."

Yet, after having been awakened to the numinous experience in the time travel world, Rosemary finds herself responding to the mystery and wonder within the church:

Rosemary's eyes were wide as she stared around her in awe. Marble pillars rose to the dark recesses of the roof like a forest of great, shining trees. The prisms windows glittered with bright, coloured images of beautiful people and strange, mythical beasts. There was a high altar covered in white lace and a golden cup that gleamed in the dim candlelight.

Rosemary turned to her brother. "There's magic here. Can you feel it"? (136)

This church is one of those created by the great artists and architects of Europe who used everything in their power to evoke numinous feeling. Rosemary's response is none other than the "primal numinous awe" referred to by Otto. Offering an example and an explanation of such an experience, he writes:

In Gen. xxviii. 17 Jacob says: 'How dreadful is this place! This is none other than the house of Elohim.' This verse is very instructive for the psychology of religion; it exemplifies the point that has just been

made. The first sentence gives plainly the mental impression itself in all its immediacy, before reflection has permeated it, and before the meaning-content of the feeling itself has become clear or explicit. It connotes solely the primal numinous awe, which has been undoubtedly sufficient in itself in many cases to mark out 'holy' or 'sacred' places, and make of them spots of awful veneration, centres of a cult admitting a certain development. There is no need, that is, for the experient to pass on to resolve his mere impression of the eerie and awful into the idea of a 'numen,' a divine power, dwelling in the 'aweful' place, still less need the numen become a nomen, a named power or the 'nomen' become something more than a mere pronoun. (126-127)

Jacob knows his God's name, Elohim, and can therefore name the power which lives in the numinous place; Rosemary, who has lived all her life in a secular world, does not know her God's name. All the same, she experiences the "primal numinous awe," the most basic element of religious consciousness. Her potential to feel the presence of the divine in modern Ireland has been realized; church will never again be a "boring idea," but will potentially be a place of wonder and

awe. Melling leaves it up to the reader to speculate as to whether Rosemary will recapture this feeling in Toronto!

Shortly after Rosemary's experience in the church, Jimmy Peadar and Rosemary return to ancient Ireland where they face their greatest test. When they return, Cuculann is dying and will be saved only if the three time travellers can take on and hold his pain long enough for his strength to return. Through their agony, Cuculann lives; it is through this experience of self-sacrifice, through giving herself, that Rosemary receives the greatest gift of all: "'You know, Peadar,' she said softly, 'until today, until we saved Cuculann, I never knew there was anything else besides the body. I know you told me that Druid's souls go from one form to another, but it didn't really mean anything to me. I mean, I never thought I might have one.' She smiled to herself. 'I like it. I like having a soul'" (158).

Chapter III

Magic Adventure Fantasy: Welwyn Katz' Witchery Hill
and Ruth Nichols' The Left-Handed Spirit

Fantasy is made out of the Primary World, but a good craftsman loves his materials, and has a knowledge and feeling for clay, stone, and wood which only the art of making can give. By the forging of Gram cold iron was revealed; by the making of Pegasus horses were ennobled; in the Trees of the Sun and Moon root and stock, flower and fruit are manifested in glory. ("On Fairy-Stories," 75)

For Tolkien, the power of enchantment, through which the fantasist bestows the Primary World with magic and wonder, requires the creation of a Secondary World; in the sub-created world, the primary materials are "made all the more luminous by their setting" (75). Other fantasists and students of fantasy, however, believe it is possible to evoke such wonder while remaining in this world; Ruth Nichols, in "Fantasy and Escapism," writes: "Fantasy need not involve other worlds any more than it need always be archaic. If Romanticism is true, then the world we live in is a sufficient wonder in itself. As Aragorn puts it: 'The green earth, say you? That is a mighty matter of legend, though you tread it under the light of day'" (26).

Furthermore, it may be argued that this green earth can be made all the more luminous and astonishing by the importation of materials and beings from the many Secondary Worlds. One need think only of the unforgettable episode in C.S. Lewis' The Magician's Nephew (1951) in which "Jadis the Queen of Queens and the Terror of Charn" (82) is inadvertently conjured from her native world and let loose in the streets of London. One sees civilized London and its inhabitants--a "fat man in a frock coat," a policeman, a butcher's boy, and others--afresh, when they are juxtaposed with the image of the wicked Queen Jadis brandishing a lamppost on the back of a maddened horse. When the horse's owner addresses Queen Jadis, one sees quite clearly how a being from another world can provide such an illuminating contrast; our perceptions are at once enlivened and renewed: "Now, Missie, let me at 'is 'ead, and just you get off. You're a Lidy, and you don't want all these rough goings for you, do you? You want to go 'ome and 'ave a nice cup of tea and a lay down quiet like; then you'll feel ever so much better" (87). That a "cup of tea and a lay down quiet like" are the furthest things from the wild mind of Empress Jadis is clear!

This is, of course, a light-hearted example in which the supernatural enters the natural world, the Empress of Charn being easily transformed by the London crowd into the "Hempress of Colney 'Atch" (87). When, however, in the past, men have recorded the entrance of the supernatural into the natural, the results have been far from comic. Time and again in Ovid's

Metamorphoses mortals suffer transformation or come to ruin because of the intervention of the gods--the young Spartan, Hyacinthus, died in Apollo's arms after being hit by Apollo's discus; Europa, having been ravished by Zeus, was changed into a heifer; Actaeon, after accidentally seeing Diana bathing, was transformed into a stag and torn to pieces by his own hounds. Furthermore, when the wrath of Yahweh descends in the Bible, whole cities are brought to ruin; and unhappy the woman who would disobey God and look back, for she, like Lot's wife, could be turned into a pillar of salt.

While C.S. Lewis, for the most part, keeps his focus on the Secondary World, importing British children into the world of Narnia, many more recent fantasists have chosen to bring the supernatural into this world, or to rediscover the divine that has been part of man's existence since creation. Sheila Egoff, in her essay "The New Fantasy" (1981), points out this trend, noting that the more recent gentle, light-hearted fantasies which she calls "enchanted realism" are characterized by a "mixture of the naturalistic and supernatural," and that in the new "epic and heroic" fantasies, "the supernatural comes to the world as we know it, breaking into and shattering the division between the real and the unreal" (83-84). Clearly, then, the creation of an Other-world is not of the utmost importance to the modern fantasist; yet the creatures and gods, materials and philosophies, wonder and splendor of the Other-worlds continue to touch and transform the lives of human beings.

In Ruth Nadelman Lynn's Fantasy for Children: An Annotated

Checklist and Reference Guide (1983), Nichols' fantasy, The Left-Handed Spirit (1978) is included in a section called "Magic Adventure Fantasy." The criteria in this section which can be applied to The Left-Handed Spirit, as well as to another Canadian children's fantasy, Witchery Hill (1984) by Welwyn Wilton Katz, are that the adventures take place in the primary world, and that the fantasies involve "ordinary people who either gain magical powers, or come in contact with magical objects, creatures or events" (164). What is of interest here is that although these fantasies take place in the real world, they are characterized by the same fascination with the numinous, religious, and archetypal that can be found in the Canadian children's Other-world and time fantasies.

* * *

In the Fantastic: A Structural Approach to a Literary Genre (1973) Tzvetan Todorov offers the following definition of the genre he calls "the fantastic":

The fantasist requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader's role is so to speak

entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work--in the case of naive reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as "poetic" interpretations. (33)

By the end of his study, Todorov concludes that "the fantastic" no longer exists: "We may encounter examples of the hesitation characteristic of the fantastic in other periods, but it is exceptional when the hesitation is thematized by the text itself....why does the literature of the fantastic no longer exist?" This question reveals the most obvious limitation of Todorov's theory: despite the fact that Todorov decides that what he believes to be the fantastic no longer exists, fantasists continue to write fantasy which critics continue to discuss. Robert H. Philmus in "Todorov's Theory of 'The Fantastic': The Pitfalls of Genre Criticism" (1980) discusses in depth the many limitations of Todorov's theory, concluding that "Todorov makes the inconsistencies in his theory and the incongruities between it and 'literary phenomena' inextricable from, rather than incidental to, his deductive method, and thus invalidates his approach to the definition of literary genres" (80).

All the same, just when Todorov's theories seem quite

useless, if not ridiculous, a Canadian children's fantasy has been written which fits Todorov's definition of "the fantastic" with remarkable ease. One of the most fascinating and timely themes in Witchery Hill by Welwyn Katz is "that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (Todorov, 25). This hesitation reflects accurately the hesitation of modern adolescents in this secular time, in the face of the supernatural. Because many of the modern readers/protagonists do not believe in the greater powers, negative or positive, in the first place, the fantasist cannot simply offer choices between good and evil, God and Satan, Aslan and the witch; the fantasist must first encourage the reader to hesitate between belief and disbelief, faith and atheism. The prolonged hesitation in Witchery Hill, then, is inextricably bound up with the exploration of the numinous so characteristic of the Canadian children's fantasies here studied, through which the reader/protagonist experiences at least the most remote stirrings of religious consciousness, and learns at most to respond to the divine. Katz employs archetypal and numinous materials in such a way that the readers must evaluate their own beliefs, even though they may not arrive at any affirmation of faith.

The archetypal and numinous materials in Witchery Hill bear striking resemblance to those in other Canadian children's fantasies, yet there is a marked difference in the treatment of such materials due to the extended hesitation of the protagonist--through such hesitation, the protagonist inadvertently

or purposefully attempts to undermine the archetype. To provide an example, in Nichols' The Marrow of the World, Ygernna displays characteristics of the Archetypal Feminine in its negative aspect and, essentially responding to these characteristics, the protagonists, Linda and Philip, acknowledge that Ygernna is a "real" witch. In Witchery Hill, however, the central figure of the Archetypal Feminine slowly accumulates or reveals many of the same characteristics as Ygernna, yet the protagonist, Mike, is reluctant to believe the evidence--he does not want to believe that a rational human being might consider herself a witch, and he is terrified to believe that witches with strange diabolical powers might actually exist. Mike is both reluctant to acknowledge the archetype, and is terrified to give it its name. He uses his disbelief like a talisman through which he attempts to dilute or subvert the power of the archetype; being inexperienced in the numinous he does not know that in denying the archetype he is only adding to its potency.

As in the time fantasies, the protagonist of Witchery Hill must come to the place of the numinous before the adventure can commence, and once again that place is not in Canada--Mike Lewis and his father travel to the home of Robert Lewis' friend, Tony St. George, his second wife Janine, and his daughter Lisa, in Guernsey. This fantasy does not even begin in Canada, but begins in Madison, Wisconsin, U.S.A. All the same, this is a Canadian fantasy; as is revealed on the book cover, the author lives in London, Ontario, and the book was published,

printed, and bound in Canada. One might say that this is a fantasy primed for an international market--a home-grown Canadian book about a boy from Wisconsin which takes place on Guernsey island in the English Channel between Great Britain and mainland Europe!

Guernsey, with its ancient tradition of witchery extending from the deep past into the present day is yet another place in the world that is conducive to numinous experience. Unlike the time fantasies, however, this Magic Adventure fantasy does not take place in the safe distance of the past. This adventure unfolds in the present-day world; this has the disturbing effect of making the evil within the narrative more real.

The structure, characterization, and imagery in Witchery Hill are shaped by the Archetypal Feminine in her most powerful and horrifying aspect. As Carl Jung writes, "On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate" (Archetypes, 82). This dreadful face of the archetype is reflected with great consistency in the imagery--one finds darkness and death, witches and sacrifice; incantations, poisons, enchantments, spells; lethal herbs--angelica, belladonna, rue; sea, sickle moon, standing stones, and a tomb. The images that might have a positive function in another fantasy are tainted in Witchery Hill. For example, while Seton Goth's herbs have positive medicinal qualities, they are here

used as deathly poison, and, while the ocean might be seen as a magnificent, procreative force, it is, to a witch, an excellent place for a "body to disappear in" (220).

The ancient tomb, situated at the top of Trepied Hill, overlooking the St. George home, is one of the most powerful symbols of the Archetypal Feminine within the story; as a place of death and an entrance into the earth, it is ruled by the feminine in her negative aspect: "as Terrible Mother, she is mistress of the West Gate, the gate of death, the engulfing entrance to the underworld. Gate, door, gully, ravine, abyss are the symbols of the feminine earth-womb; they are the numinous places that mark the road into the mythical darkness of the underworld" (Neumann, 170).

The tomb on the hill casts a spell over the entire tale; it is not only the meeting place of a practicing coven of witches, but also creates strange and awful feelings in those who enter it. When Lisa is told to show Mike around, she brings him to the tomb and challenges him to go in. He is reluctant to do so but, not wishing to look childish in Lisa's eyes, he enters:

The passage was shadowy, but not completely dark, because light came in at places where the walls were open. It was perfectly wide enough to maneuver in. So why, Mike asked himself, did he feel as if it wasn't? The moment he got his head and shoulders into the tomb he felt constricted,

tense, as if a great weight were crushing him. Claustrophobia, he told himself; what else could it be? He forced himself to keep going. It was cold in the tomb, much colder than he would have expected on a hot June day, and the further he went the colder he got. When he came upon a fallen stone in the passage, he made no attempt to climb over it. Of its own volition, almost, his body began moving backward, aiming blindly for the outside. Once he was out he scrambled to his feet and, still shivering, backed away. (27-28)

Once again, one finds a modern protagonist experiencing what Rudolf Otto calls an early manifestation of numinous feeling--"primal numinous awe" (126). A person with knowledge of the numinous might recognize the elements in the tomb which could evoke Mike's feelings of "uncanniness" and "eeriness"--the ancient time-defying stone walls, the unusually cold air, the shadowy play of light and dark. As Otto points out, "the 'mystical' effect begins with semi-darkness" (68). Finally, there is the eerie knowledge that long ago this place held the dead, a knowledge which is emphasized by the "fallen stone"--dead body--in the passage. Mike not only lacks any knowledge of the numinous which might help him recognize his feelings, but also wants to be a rational, logical modern person like his father, and therefore tries to deny that there is something

"mysterious" about the tomb, a presence, an eeriness which points to that which is "wholly other."

One of the most formidable challenges which faces Mike is in discerning which people within his small circle of new acquaintances worship at the tomb on Friday nights. In attempting to distinguish the devotees of Satan, Mike and the young reader are slowly made aware of the difference between stereotype and archetype.

While Janine St. George, who is a witch, is portrayed at first as a beautiful and charming woman, her step-daughter, Lisa, the greatest enemy of the coven, has the appearance of a stereotypic witch: "Her skin had a rather unhealthy pallor, and her hair was plain black, loosely tied in a single braid down her back" (9). As Mike discovers, however, the witch-like characteristics of the Archetypal Feminine have little to do with superficial appearances. Through repeated exposure to the negative aspect of the Archetypal Feminine, Mike begins to see through his initial stereotypic, "pointy hat" and "broomstick" (43) ideas about witches.

While Lisa becomes more likable and human, attributes of the negative aspect of the Archetypal Feminine accumulate around Janine, and it becomes ever clearer that she belongs, at least in part, to the sphere of the seductive young witch, of which Neumann writes:

The negative intoxicant and poison--in contrast
to medicine--and everything that leads to stupor,

enchantment, helplessness, and dissolution, belong to the sphere of seduction by the "young witch." In the negative mysteries of drunkenness and stupor the personality and consciousness are "regressively dissolved"; poisoned by negative orgiastic sexuality, narcotics, or magic potions, they succumb to extinction and madness. Here again, ecstasy is produced, but it reduces and disintegrates the personality; and for this reason sickness, considered as "negative enchantment," belongs to this sphere, as does pain that is inflicted in order to weaken, rather than as a necessary road to recovery.

(74)

Janine becomes associated with the powers of enchantment leading to stupor. In one instance, Mike overhears her chanting what is apparently a spell: "Only a jumble of cadences, harshly compelling, up and down, up and down, like a jackhammer on concrete, only soft, deadly soft, deadly. Up and down, up and down, Mike swayed, caught in the chain, moving with it deadly soft..." (130). Janine becomes more secretive and practices strange rituals. She puts "negative intoxicants"--sleeping pills--in the evening coffee which she serves to Lisa, Mike, and Mr. Lewis. And she ignores the fact that her husband contracts a weird and horrible illness, his hair going from brown to white, and his personality dissolving to the

point where he utters strange and eerie thoughts, and does not recognize family and friends. Mike is gradually forced to acknowledge that these are the characteristics of a witch.

As the fantasy progresses, one finds that the male/female pairings observed in the other fantasies are present once again. As Lisa points out, there are witches of both sexes (42-43); moreover, the two witches vying for the most powerful position within the coven are male and female--Seton Goth and Janine St. George. There is another, more subtle pairing of the masculine and feminine which is revealed particularly in the scenes of worship.

Long white fingers were reaching for one corner of the roof slab, plucking dark-coloured candles from the candelabrum there, lifting the base overhead in a gesture of obeisance, then carefully lowering it into the box, a normal enough crucifix, except that the body of Christ hung upside down and was obscenely spattered. Silently Mike watched, eyes wide in fascinated disgust. He'd seen enough horror movies to know that he was looking at the altar for a Black Mass. And then the cloaked figure shifted its weight and Mike could see what till now the dark cloak had hidden. He shook his head, again and again, unable to stop. It was a dog, no, a puppy, a tiny little thing, only a month or two old. Mike shoved his fist in his mouth, chewing

his knuckles to keep the sickness in. The puppy was lying in a sticky pool on the roof slab of the tomb, a knife protruding from its round little belly. (38)

This is, of course, a worship service directed toward Satan--the masculine adversary of Christ. Yet, the Archetypal Feminine is also manifested here, in the imagery of darkness, secretiveness, and death. Furthermore, sacrifice is one of her most dreadful functions: "The mysteries of death as mysteries of the Terrible Mother are based on her devouring-ensnaring function, in which she draws the life of the individual back into herself. Here the womb becomes a devouring maw and the conceptual symbols of diminution, rending, hacking to pieces, and annihilation, of rot and decay, have here their place, which is associated with graves, cemeteries, and negative death magic. Here belongs also the blood-drinking goddess of death, whose hunger can be appeased only through the slaying of innumerable living creatures..." (Neumann, 71-72).

The "pair" composed of the masculine Satan and the feminine in her "devouring-ensnaring" function is, in fact, an archetypal combination. As Erich Neumann points out: "the devouring Feminine is connected in various ways with the destructive Masculine....In patriarchal Christianity...the underworld is feminine as hell and masculine as the Devil, who--like Mephisto in Goethe's Faust--stands in a sonlike dependency to the 'Devil's grandmother,' whose matriarchal shape

is still barely visible in the background" (178-179). This is why, while the witches consciously worship the masculine Satan, the background imagery--the tomb, the darkness, the sacrifice--is shaped by the Archetypal Feminine.

As Mike and Lisa grow closer together, they form a pair similar to and yet very different from that of Philip and Linda in The Marrow of the World and Perran and Jenifer in The Stone in the Meadow. In those fantasies, the action focussed upon the female protagonists who demonstrated irrational, instinctual characteristics, while the male companions provided the rational, balancing force. In this case, Lisa, who is intuitive, irrational and strongly believes in the supernatural, works to enlarge Mike's perceptions; she is the companion rather than the major protagonist. The male protagonist, Mike, is the focus of the action, yet he only represents the rational, logical viewpoint--much of Mike's logic is "borrowed" from his father, Robert Lewis, who is the epitome of the secular, rational, thinking man. Rather than being clearly set in his ways, Mike is a malleable young person; while he wants to believe in logic, as represented by his father, his emotions, dreams, and intuitions carry him toward the supernatural, as represented by Lisa--hence, we find Todorov's hesitation.

Both Mike and Lisa are more psychologically complex than their counterparts in the two fantasies mentioned above. Lisa, for example, clearly believes in the supernatural realm; yet, she is strongly tied to the mundane, physical world through

the author's introduction of a single, significant detail-- Lisa is a diabetic who must give herself insulin shots, get plenty of rest, and watch her diet closely. Because the children's personalities in the other fantasies are less developed, it is easier to view them as the rational/irrational, animus/anima pairs that compose a single personality. Yet, even while the complexities of personality in Witchery Hill make it harder to designate the characteristics of the anima or animus to one or another character, the fantasy can still be viewed as a psychological drama in which the rational and irrational components of the psyche struggle toward a higher stage of development. As the readers follow this struggle, they too are challenged to discover or re-affirm their own beliefs.

While Lisa tries desperately to convince Mike of the existence of Satan, "real" witches, and "real" evil, Mr. Lewis encourages Mike to use logic to prove that the only evil in the world exists in human beings.

Mr. Lewis is so certain of his logic that he devises a plan with which he and Mike can "scare the pants off" the "coven of crazies" (138). The reader will no doubt hesitate with Mike about the feasibility of the plan, under the circumstances. Mr. Lewis' plan is either a good way of dealing with people who think they are witches, or it is ludicrous in the face of the mounting evidence of a truly diabolical cult. Mr. Lewis plans to rig the witches' worship place with simulated "heavenfire": "A choir of heavenly angels can be arranged

quite easily with a decent tape recorder and a couple of speakers. Add a little elementary chemistry, and we can have almost anything else we need, from a flaming cross in the sky to an explosion or two where it'll do them the most good. The voice of God (only it'll be you or me) might give them a message, if we can think of something appropriate. You'll see, we'll scare the pants off them!" (138).

In the final climactic scene on Trepied Hill, Janine's true self is finally revealed. She is a witch, worshipping the Devil, gripped by the terrible Archetypal Feminine. It is she who provides the coven with a sacrifice to Diabolus--and that sacrifice is Lisa. Mr. Lewis and his logic are unfortunately absent, researching an article, on the doom-filled night. Mike's only hope in saving Lisa is to go ahead with Mr. Lewis' plan to rig the tomb with "heavenfire."

Mike is a product of the secular world, yet in the face of adversity, he begins to pray--albeit unconsciously, obliquely, and not to the Christian God--but to a power greater than himself. Through his choices of expression it becomes clear that he is calling upon the power of that which is "wholly other": "And outside, in the open, heavy air, Mike found that he was praying for rain" (194); "Lisa, thank heaven!" (208); "Whispering a fervent prayer, Mike dashed the last few yards to the door..." (213); "It was the reliable Webster who answered his ring; not, thank heavens, the nutty maid"; "Let them keep on talking, he prayed" (220). It could be coincidence that Welwyn Katz has Mike's choice of language turn toward

prayer; and it could be coincidence that Mike's use of elementary chemistry leads to an explosion that sounds and re-sounds uncommonly like divine retribution:

Out of the ridge, at about the place where Mike had carefully dug in all the right chemicals, came the rumbling roar of an explosion. Loud, satisfying, exactly what he had originally hoped for, if inexplicably late...only suddenly it wasn't what he had planned for at all. It was more, much more, a noise that got louder and louder instead of dying away, rising to a deafening roar and increasing from there; and it came with light, white blinding spears of it, shooting out from the entire length of the ridge, a circular wall of light hemming them in. My explosion, Mike thought dumbly; surely not my explosion? It was everywhere at once, the noise, the confusion, the terror, and above all the light, arcing, dazzling, searing the eyeballs with flames so intensely white they drove colour from the memory and darkness from the night. (232)

Whether he knows it or not, Mike is here experiencing mysterium tremendum--the numinous, in its most "singularly daunting and awe-inspiring character." This is the wrath of Yahweh, of which Rudolf Otto writes: "Something supra-rational

throbs and gleams, palpable and visible, in the 'wrath of God,' prompting to a sense of 'terror' that no 'natural' anger can arouse" (19), and "It is, as has been well said, 'like a hidden force of nature,' like stored up electricity, discharging itself upon anyone who comes too near" (18). Ironically, the worshippers of Satan are the ones who acknowledge the work of God: "'Fool,' Enoch said contemptuously. 'Do not think to summon darkness here. Never again will Diabolus come to this place. It has been'--he spat the last word--'purified'" (233).

The reader who, like Lisa, has a religious sense, may regard the explosion as divine retribution. Mike and the secular reader are left with only a feeling of hesitation: "What had delayed the explosion until just that moment? Even more important, what had made it so unbelievably powerful? There was no explanation he could make, so Mike said nothing; but he wondered, and somehow he knew he would always wonder" (239). Thus "hesitation" thematizes the text itself in Witchery Hill; the tale fulfills Todorov's requirements for what he calls "the fantastic."

In a fantasy which takes place in the modern, secular world, there are no easy solutions to the problems of faith. There is no definitive proof of the divine--no Aslan or Goddess Inanna, no Kyril or North Wind. All the same, there is the solemn touch of wonder: whether one calls the force fate, the mysterious, the inexplicable, Yahweh, that which is "wholly other," or God--there is something which comes to

Mike's aid in that final consummate explosion.

* * *

Writers of this genre very often locate the action in some world other than our own.... However, if the writer of fantasy believes the Romantic world-view to be true, then it seems to me more interesting and provocative, as well as involving greater skill, to relate his ideas to the world in which we all must operate. Committed Romantics believe this can be done. But if it cannot be done --if the Romantic position is false--then I agree with the critics that one would not write about a fool's Paradise of parallel worlds in which Romanticism is true. So to write about the everyday world is, for the fantasist, to put his beliefs on the line. To do this requires courage and conviction.

("Fantasy and Escapism," 26)

In her Magic Adventure fantasy, The Left-Handed Spirit, Ruth Nichols responds to her own challenge, placing the action in the primary world. In so doing, she not only puts her "beliefs on the line," but once again gives shape and substance to her own particular Romantic world-view. In her Other-world fantasies, the numinous experience occurs in a parallel world; in bringing her fantasy to earth, Nichols

brings the god back into the world. Just as Apollo touches the protagonist, Mariana, with the "beauty of ordinary things" (The Left-Handed Spirit, 214), Nichols moves the reader in a celebration of this world, above all, of human and divine love.

Once again, Nichols records the magnificent on-going journey of the soul. Song of the Pearl ended with a baby being born into its earthly pilgrimage; this fantasy begins with the earliest memories of a human child, and records that age-old journey through the world which ends in death. Mariana's journey unfolds simultaneously on three levels--the physical, psychological, and spiritual.

The basic structure of the journey is very much like that outlined by Joseph Campbell, which, as was seen earlier, is ruled by the Archetypal Feminine. Briefly, Mariana is abducted from her home in ancient Rome by the Chinese Ambassador Paulus; they set out upon a journey to China (the Other-world to Mariana); Mariana's powers as a seer and healer are developed on the journey; Mariana and Paulus encounter adversity but eventually arrive in China; in China they acknowledge the respect and love they have developed for one another and are married; Paulus dies; Mariana returns to her family home in Rome with her newborn daughter; Paulus and Mariana are apparently united after death.

The developmental significance of the journey for Mariana is much like that which Bruno Bettelheim considers to be the crucial development for many fairy-tale heroes:

All the stories considered so far convey that if one wishes to gain selfhood, achieve integrity, and secure one's identity, difficult developments must be undergone: hardships suffered, dangers met, and victories won. Only in this way can one become master of one's fate and win one's kingdom. What happens to the heroes and heroines in fairy tales can be likened--and has been compared--to initiation rites which the novice enters naive and uninformed, and which dismiss him at their end on a higher level of existence undreamed of at the start of this sacred voyage through which he gains his reward or salvation. Having truly become himself, the hero or heroine has become worthy of being loved.

(The Uses of Enchantment, 1975, 278)

This passage might easily have been written about The Left-Handed Spirit, pointing as it does to the sacred voyage and the difficult developments that must be undergone in order to "gain selfhood, achieve integrity, and secure one's identity." When Paulus first approaches Mariana, he asks her to become the seer and healer for the Chinese Son of Heaven. Mariana refuses partly because she is afraid to develop her powers: "Who knows whether I might risk insanity by developing my gift?" (46). She is also afraid to leave her family and home. Because Mariana refuses to leave Rome freely,

Paulus abducts her, a situation which is both typical and significant in fairy-tales: "being pushed out of the home stands for having to become oneself. Self-realization requires leaving the orbit of the home, an excruciatingly painful experience fraught with many dangers. This developmental process is inescapable; the pain of it is symbolized by the child's unhappiness about being forced to leave home. The psychological risks in the process, as always in fairy stories, are represented by the dangers the hero encounters on his travels" (Betteleheim, 79). Although Mariana is not actually a child, she is dependent on her family, and is not a mature person. Mariana is certainly unhappy during the first part of the journey to China; at her lowest point, she attempts to starve herself to death. Paulus, however, persuades her to live.

Paulus is, in part, a mentor/guide/psychopomp figure, like Philip in The Marrow of the World, Tobit and Thorn in A Walk Out of the World, and Paul in Song of the Pearl. By abducting Mariana he forces her to become an individual, separate from her family. And on the journey, he very patiently encourages her to develop her gift: "'Gifts do not come to us by accident, Mariana. Your whole peace, I believe, is founded on pretending that they do; but it is not so. Gifts are earned, or we beg them from the gods. And then we begin the work of living up to them'" (77) and "'I am not asking you to become a mountebank; I am not offering you tinsel for gold. I am asking you to accept the mystery within yourself and to have the courage to follow where it may lead'" (80).

Paulus challenges Mariana to grow, to achieve the full potential of her gift; she eventually accepts this challenge. She begins the journey as a young person, afraid and reluctant to develop into greater maturity. When she must choose between death and "growing up," she chooses the latter, and thereby becomes a more developed personality, and a truly wise human being.

On the spiritual level, Mariana's journey is that of the soul on pilgrimage through the world. Many of the philosophic themes which unfold in the Other-world fantasies are here continued and enhanced as they are acted out in the real world. For example, the concept of an original home from which human beings are descended is further developed in The Left-Handed Spirit. In Song of the Pearl, the Other-world is the place to which one goes after death, where one can potentially remember one's entire history. Earth by contrast is the place of forgetting, where one is cut off from knowledge of the Other-world; it is a place of spiritual trial and potential spiritual growth. In The Left-Handed Spirit this theme is continued, only in this case, Nichols shifts the focus from the Other-world to earth, the place of forgetting. Mariana receives intimations of her place of origin, and of that which is "wholly other," through dreams, visions, and visitations from the god.

Of one of Apollo's visitations, Mariana says:

What happened then should perhaps be concealed;
I have little hope of its being believed or
understood. The root of my mind revealed itself:

the camouflage was lifted and I knew that the god and I were one. The mind of Apollo said, "Now I am Mariana!" and my own identity cried out in terror, begging not to be made to see its oneness with its creator. My own independent thought which had stood aside--for fear of annihilation was not Apollo's threat, but my response to the god's greatness--mutely begged him to let Mariana be real again....The camouflage slid back into place; the solidity of earth was restored, and my mind made safe from the knowledge of its origin. (118)

Several characteristic elements of the numinous experience are readily identifiable in this passage--the "peculiar dread"; the terror, awe, and humility; the "emotion of a creature submerged and overwhelmed by its own nothingness in contrast to that which is supreme above all creatures" (Otto, 10). Because Mariana's story takes place in the primary world, these moments are meant to be "real" or "true" experiences of the divine, like those recorded by Otto--experiences ranging from Ruskin's childhood premonitions of that which is wholly other to Moses' confrontation with the God of the burning bush.

Like all human beings, however, Mariana works on limited knowledge of the divine; like all human beings, Mariana must have faith in the ways of the god, though these ways are mysterious. The god visits Mariana only occasionally and unexpectedly;

he does not help her in the instance when she needs him most --when she tries to save Paulus' twin brother from death.

Yet, as Mariana later tells the Prince Tigraines, "He came just often enough to force me to believe in his reality" (205).

One of Mariana's most powerful intimations of the god, and of the other-worldly origin, occurs after Mariana has gone through the great difficulties of the journey to China; her development as a healer and as an adult is tested to capacity. The Chinese Son of Heaven commands Mariana to bring the Imperial Heir out of a coma; Mariana knows that she will be killed if she is unable to do so: "If I was indeed in my last hour of life, all my love of excellence demanded that I live it well, serving and giving with courage. Never had I felt so fully adult, so supple with grace and power" (175). It is an extremely telling point that when Mariana goes to save the child, she lies down in a fetal position with her arms around him. This is clearly the rite of passage through which Mariana will die or be reborn. Jeanne Murray Walker in "Rites of Passage Today: The Cultural Significance of A Wizard of Earthsea" (1980) suggests that the rite of passage is an integral part of modern fantasy for adolescents: "Drawing on the romance conventions from which they are derived, modern fantasies frequently dramatize the passage from childhood through ritualistic death to a new social status--manhood (or in some cases womanhood)" (189). After assuming the fetal position--a position conducive to rebirth--Mariana falls into a trance, or deep sleep. This has a significance of which Bettelheim writes, "Many fairy

tale heroes, at a crucial point in their development, fall into deep sleep or are reborn. Each reawakening or rebirth symbolizes the reaching of a higher stage of maturity and understanding" (214). As both Bettelheim and Walker suggest, the young reader who follows the initiation rite can vicariously participate in the transformation of the hero.

In the trance, Mariana enters the Other-world which holds the Imperial Heir's consciousness. This Other-world is a realm beyond time; it is a world beyond life; it is the world of the archetypes and the place of death. This world is not an Other-world in the manner of C.S. Lewis' Narnia. Mariana enters only with her consciousness or her soul. Her body is left behind with the Son of Heaven and Paulus anxiously looking on. All the same, this world seems real, tangible, and sensual to Mariana, as the imagery suggests: "I walked forward; my feet crushed out from the grass a sweetness redolent of evening. I came to a well walled round with gray stone. On its rim sat two children, a boy and a girl. He was dressed in brown brocade, she was in green. As I came up to them they reached for each other's hands and, thus linked in self-defense, regarded me soberly" (176). Mariana appears to the Imperial Heir and girl child as a kind of goddess, very much like Inanna who appeared to Margaret at the end of Song of the Pearl. Mariana, inspired by Apollo, reveals to the Imperial Heir the difficult future he will suffer as a human being, as well as the reason for going back into life: "'Not one of us can escape. My dear, death is no refuge. Seek it if you will;

but somewhere, in some time to come, this lesson will be waiting for you to learn it" (178).

In this episode, one experiences a most astonishing revelation about the nature of the Archetypal Feminine. In Nichols' Other-world fantasies the protagonists were female --Judith, Linda, and Margaret--and the most active figures of power in the Other-world were manifestations of the Archetypal Feminine--Lady Iorwen, Ygera, and Inanna. In The Left-Handed Spirit, Ruth Nichols seems, at first glance, to have changed the pattern, making the most powerful archetypal figure the masculine Apollo. In the above scene, however, one is struck with the revelation that the figure of the Archetypal Feminine has been present all along--Mariana is not only the female protagonist, but she is also the embodiment of the Archetypal Feminine. In the Other-world fantasies the protagonist and reader view the feminine from their own perspectives; in The Left-Handed Spirit we are made to empathize with the figure of the Archetypal Feminine, entering her consciousness, and looking outward at the world from her perspective. Furthermore, it becomes clear that while Mariana seems numinous and archetypal to others, she considers herself a human being. By implication, Apollo might think himself quite ordinary in his own realm!

Mariana, as seen by others, is variously called witch, seer, visionary, and healer. The Ambassador Paulus calls her his left-handed spirit: "'Come my left-handed spirit....Where I grew up, that is our name for a visionary....Because, you

see, most of human kind are right-handed'" (80). To the Imperial Heir, Mariana is a goddess; she is the positive, transformative aspect of the feminine--the anima of which Jung writes: "With her cunning play of illusions the soul lures into life the inertness of matter that does not want to live. She makes us believe incredible things, that life may be lived. She is full of snares and traps, in order that man should fall, should reach the earth, entangle himself there, and stay caught, so that life should be lived..." (Archetypes, 26-27) The Imperial Heir is afraid to live, afraid to face the difficulties the future will bring; Mariana --the anima, the guide, the goddess--makes a small boy believe "incredible things, that life may be lived"; triumphant and magnificent, she guides the Imperial Heir out of the timeless realm, back to consciousness.

With the Imperial Heir, Mariana is reborn to a higher level of existence. A higher level of existence, however, is not perfection. Although Mariana achieves success in this instance, she holds a grudge against Apollo because he did not come to her in her greatest moment of need: "'I have worked hard for you. Last month I begged you for the life of Lin Pao-Li. You refused it and gave me instead a joke of a triumph. You sent me to lure a child back to life with lies'--sobbing choked my breath--'with lies about how wisdom brings peace out of suffering. I wish you could suffer! How I wish I could hurt you!'" (183). As Mariana raises her fist against the statue of Apollo, Paulus restrains her and, in

that climactic moment, Mariana and Paulus acknowledge their love for one another. The god works in mysterious ways, and it is a strange and wonderful coincidence that just at the moment when Mariana feels most angry with Apollo, she is granted what she most desires--the Ambassador's reciprocal love. "Having truly become himself, the hero or heroine has become worthy of being loved" (Bettelheim, 278).

The consummation of love is one of the typical rewards of the hero; another reward is the gift of a child. In The Left-Handed Spirit Mariana marries Paulus, but he dies shortly after. She alone is blessed with the girl child, Paula. Having completed her spiritual journey, Mariana at last returns to Rome, where Apollo visits her for the last time: "Three nights ago the god came to me as he came in the mountains of Imaos. His presence is slow to fade, and it has burned away the familiarity with which habit drugs my perceptions and blinds me to the beauty of ordinary things. For three days I have seen with microscopic distinctness; I have been alive to all the secret light....This morning I went out into the garden at dawn. Dew lay on the grass, which presented to my cleansed perceptions a fantastic vista, each stem glowing like a stalk of emerald" (214). Here one finds the celebration of this world that is central to Magic Adventure fantasy. Although this fantasy takes place in the primary world, Nichols successfully brings the "wonder of things" of which Tolkien writes back to earth, along with the "desire to hold communion with other living things" ("On Fairy-Stories," 44).

While Song of the Pearl ended with the birth of a baby on earth, The Left-Handed Spirit ends with the birth of a spirit into the realm beyond death:

I have had a moment of dizziness, but I feel better now. What a delightful hallucination I am having. The darkness has grown blacker, but gold specks wink and vanish on the edges of my vision. The pillars appear to have come closer.

A man is standing at the far side of the pool. He watches me. I write; does he know that I watch him? Shall I call out to demand his name? Shall I cry for help? My lack of fear surprises me. I see only his shape between the pillars; I cannot see who this intruder is.

Now my vision is clearing. He has moved closer, and--

Oh god Apollo, I know that face.

* * *

Conclusion

The following passage, by Jacques Maritain, describes a trend in modern culture which we believe is central to this discussion of fantasy literature:

One of the vicious trends which outrage our modern industrial civilization is a kind of asceticism at the service of the useful, a kind of unholy mortification for the sake of no superior life. Men are still capable of excitation and relaxation, but almost deprived of any pleasure and rest of the soul--a life which would seem insane even to the great materialists of antiquity. They flog themselves, they renounce the sweetness of the world and all the ornaments of the terrestrial abode, omnem ornatum saeculi, with the single incentive of working, working, working, and acquiring technological empire over matter. Their daily life lacks nothing so much as the delectations of the intelligence-permeated sense; and even the churches in which they pray are not uncommonly masterworks in ugliness. Then, since we cannot live without delectation, they have no other resource left but those arts and pleasures which

satisfy "the brute curiosity of an animal's stare" --all the better as they produce stupefaction and obliviousness, as a substitute for Epicurean ataraxy. No wonder that other kinds of drugs, from alcohol or marijuana to the cult of carnal Venus, occupy a growing place in the process of compensation.

The dehumanizing process I just mentioned can be overcome. Art in this connection has an outstanding mission. It is the most natural power of healing and agent of spiritualization needed by the human community. (146-147)

The spiritual destitution of modern man has long been a subject of intense regard; many of the theorists referred to in this thesis--Maritain, Neumann, Jung--have felt it necessary to issue warnings to mankind because of the place to which their theories have led them. To Maritain, the world has become harsh and ugly, despiritualized and dehumanized; Jung comes to similar conclusions: "Our intellect has achieved the most tremendous things, but in the meantime our spiritual dwelling has fallen into disrepair" (Archetypes, 16), and, "On the whole, I believe I am not exaggerating when I say that modern man has suffered an almost fatal shock, psychologically speaking, and as a result has fallen into profound uncertainty" (Modern Man, 200). Erich Neumann, as well, finds the spirit of modern man to be fatally endangered:

But this problem of the Feminine has equal importance for the psychologist of culture, who recognizes that the peril of present-day mankind springs in large part from the one-sidedly patriarchal development of the male intellectual consciousness, which is no longer kept in balance by the matriarchal world of the psyche. In this sense the exposition of the archetypal-physical world of the Feminine that we have attempted in our work is also a contribution to a future therapy of culture.

Western mankind must arrive at a synthesis that includes the feminine world--which is also one sided in its isolation. Only then will the individual human being be able to develop the psychic wholeness that is urgently needed if Western man is to face the dangers that threaten his existence from within and without. (xlii)

While these theorists have felt it necessary to issue warnings to modern man, they are not simple doom-sayers--within their perilous visions are suggestions for change, directions which modern man must follow if "healing" is to occur. For Maritain, art is the "most natural power of healing and agent of spiritualization needed by the human community." For Jung, the healing power is held within the dark waters of the unconscious--"We must surely go the way of the

waters, which always tend downward, if we would raise up the treasure, the precious heritage of the father" (Archetypes, 18). Similarly, for Neumann, the "psychic wholeness" so urgently needed by mankind can be attained through the nurturing, healing, protective powers of the Archetypal Feminine. While it might seem too great a claim to say Canadian children's fantasy follows the direction wherein lies the hope for modern man, one can at least say Canadian children's fantasy provides the children and adolescents of this nation with a literature in which the archetypes are manifested, in which the Archetypal Feminine predominates, and which explores and evokes the numinous.

In the introduction to this study, it is argued that the numinous--both the "wholly other" defined by Rudolf Otto and the unconscious and the archetypes--is central to fantasy, and shapes structure, characterization, and imagery; this has been proven correct in the case of Canadian children's fantasy.

The numinous, as elucidated by Otto, is examined particularly in chapters two and three. In the time fantasies, the protagonists have numinous experiences which directly correspond to those related by Otto, experiences ranging from "early manifestations" to the "beautiful and pure and glorious." Furthermore, these protagonists are all brought to the topocosmic place where the sacred and profane intersect, and where they encounter a numinous combination of elements which transport them through time. As the modern child protagonists encounter the numinous, they move from a totally secular orient-

ation to a more religious world view--a case most clearly illustrated in Melling's The Druid's Tune. Canada is, for the most part, perceived by the fantasists to be a non-magical, non-religious place from which the protagonist must escape before the numinous can be encountered. The secular protagonist is clearly meant to represent the young reader; the reader, empathizing with the protagonist, can also potentially experience the numinous. If this is the case, these Canadian children's fantasies have an invaluable function--as Otto writes, the numinous is "the most powerful factor that keeps the religious consciousness alive" (64). When one thinks of the school system, the interactions with peers, the family life of many Canadian children, coupled, in some cases, with the absence of religion of any kind, one must ask: where else, besides in these fantasies, is there any evocation or even acknowledgement of the numinous, "the familiar tingling," which is human "proof" that there is the "wholly other," the divine?

Canadian children's fantasy literature is intimately concerned with a process by which the ugly world becomes beautiful, the mundane world becomes spiritual. The lost value of religion, and belief in wonders, the numinous, shivers going up and down the spine, are all recaptured here. These fantasies offer the spiritual pleasures to which Maritain refers, which the soul craves and needs, and which the child simply enjoys.

All of the fantasies contain archetypal manifestations, some of the most notable being the syzygy, the hero, the descent, water, and most pervasively, the Archetypal Feminine. One might

speculate that the syzygy motif appears because of the author's wish to appeal to a market including both sexes, but the predominance of the motif, and the similarities in the pairings suggest, rather, an archetypal irruption. The irrational, intuitive characteristics belong primarily to the female children--Judith, Linda, Margaret, Mariana, Jenifer, Lisa--while the rational characteristics are attributed to the males--Tobit, Philip, Paul, Paulus, Perran, Mike. Furthermore, the syzygy motif, the pairing of the anima and animus which compose a single personality, seems an inevitable choice in tales which are patterned after the hero journey, which in itself is analogous to the journey of consciousness into the unconscious and back, a process through which the personality achieves a higher level of development.

All of the archetypes mentioned above are linked to the Archetypal Feminine, as is seen in the body of this study. Water, for example, is a symbol of the unconscious; likewise, the "Terrible Female is a symbol for the unconscious" (Neumann, 148). The Archetypal Feminine is manifested in every one of the Canadian children's fantasies here studied. In some cases, one finds the gentle, nurturing, protective aspect as exemplified by Iorwen, Inanna, Mariana, Deirdre, Mrs. Morrissay, Seawife. In other cases, one finds the negative, destructive characteristics of the Terrible Mother, as represented by Fedelm, Maeve, Janine and Ygera. In "Culture and the Humanities: The Archetypal Approach," Hinz and Teunissen suggest "the Great Mother makes herself everywhere visible in the

the twentieth [century]" (25) and they suggest that the archetypal analyst should ask himself whether the irruption of the feminine "reveals the Mother in her creative or destructive phase" (29). At first glance, it would appear that there is an approximately equal division in Canadian children's fantasy between positive and negative manifestations of the feminine, but a deeper analysis will show this is not so. There is no simple black and white, negative and positive division in the case of the archetypes. The Terrible Mother in the transformative character can catalyze positive change in the ego; the Good Mother in the elementary character can draw the ego into herself. Erich Neumann offers some examples:

The Good Mother can, for example, be associated with an infantile ego and then be typical for a negative-development situation. An example is the witch in the fairy tale of Hansel and Gretel, whose house, i.e., exterior, is made of gingerbread and candy, but who in reality eats little children. Conversely, the Terrible Mother may be associated with a tendency toward transformative character, i.e., toward the anima; her appearance may introduce a positive development in which the ego is driven toward masculinization and the fight with the dragon, i.e., positive development and transformation. For this constellation the myth of Perseus is typical: Perseus

must kill the Terrible Mother before he can win Andromeda" (38).

It can be argued that the Archetypal Feminine is "creative" rather than "destructive" in all the fantasies here studied. The manifestations of the feminine, in all cases, have positive, transformative effects upon the protagonists. In the fantasies in which the feminine figures belong to the realm of the Good Mother, this effect is most obvious. Deirdre, for example, is associated with positive, transformative symbols of the feminine--song and mist--and her positive effect upon the protagonist, Andrew, is clear, as she leads him toward an acceptance of his brother's death. One can now see, however, that there is also a positive, transformative effect associated with the destructive females. Ygerna, for example, must be dealt with by the protagonist, Linda. Linda is unhappy in this world, and in her life with her adoptive family, precisely because she has not dealt with her "witch" nature. Ygerna brings Linda to the Other-world where she must confront and come to terms with this negative aspect of herself, and where she will either integrate her negative "witch" attributes or be totally overcome by them. Like Perseus, she must destroy the Terrible Mother, which she does (with the help of Philip, of course!). Her victory is macrocosmic in that she saves the Other-world from the tyranny of Ygerna; it is microsmic in that she becomes a happy, well-adjusted child. Clearly, Ygerna serves as the catalyst to positive transformation; if Linda

was never forced to deal with Ygerna, she would never have been able to change.

The specific manifestations of the feminine, then, cause positive transformations within the protagonists. One might argue, furthermore, that the structure of the fantasies is, in fact, a structure of success and positive transformation --the protagonists travel from home to Other-world, past world, or some other place in this world; they encounter adversity which they overcome, and then return home. As has been suggested, this journey is analogous to the journey from consciousness into the unconscious and back to consciousness. This is the successful, completed journey of the ego into and out of the unconscious. This completion is essential, for as Jung points out, if the ego is unable to return, man is "moribund or at least seriously ill" (Symbols, 292). The "eucatastrophe" of which Tolkien writes is therefore necessary--it is the successful resolution of a journey analogous to a psychic process:

The consolation of fairy-stories, the joy of the happy ending: or more correctly of the good catastrophe, the sudden joyous 'turn' (for there is no true end to any fairy tale): this joy, which is one of the things which fairy-stories can produce supremely well, is not essentially 'escapist,' nor 'fugitive'. In its fairy-tale--or otherworld--setting, it is a sudden and miraculous grace:

never to be counted on to recur. It does not deny the existence of dyscatastrophe, of sorrow and failure: the possibility of these is necessary to the joy of deliverance; it denies (in the face of much evidence, if you will) universal defeat and in so far is evangelium, giving a fleeting glimpse of Joy, Joy beyond the walls of the world, poignant as grief.

("On Fairy-Stories," 81)

As the young readers witness these patterns of positive transformation and successful constellations which move toward higher development, as they journey through worlds ruled by the Archetypal Feminine, they will receive a message of hope--a message badly needed if the world is indeed harsh, ugly, and lacking in affirmations of the human spirit and the divine. The Archetypal Feminine in Canadian children's fantasy is manifested in the "creative" function; here, one finds the "synthesis that includes the feminine world" which Neumann suggests is so urgently needed if Western man is to face the dangers that threaten his existence from within and without." Across Canada, individual children's fantasists speak with the collective voice, a voice not unlike that of the anima, who "makes us believe incredible things, that life may be lived" (Archetypes, 26).

Finally, it will be here proposed that the entire genre, fantasy, is ruled by the Archetypal Feminine, and arose as a

genre to fulfill a compensatory function, a function which it continues to perform. Of the compensatory function of archetypes, Jung writes: "Every period has its bias, its particular prejudice and its psychic ailment. An epoch is like an individual; it has its own limitations of conscious outlook, and therefore requires a compensatory adjustment. This is effected by the collective unconscious in that a poet, a seer or leader allows himself to be guided by the unexpressed desire of his times and shows the way, by word or deed, to the attainment of that which everyone blindly craves and expects--whether this attainment results in good or evil, the healing of an epoch or its destruction" (Modern Man, 166). The fantasy genre provides such a compensatory adjustment; the convergence of several significant happenings leads us to postulate that this is so.

To begin with, it is generally agreed that children's fantasy literature had its beginnings in the Victorian era. In "A Historical Overview of Children's Fantasy" Lynn writes: "Original fantasy stories for children are a fairly recent phenomenon. Invented tales of wonder and magic began appearing in English only around the middle of the nineteenth century" (15). Furthermore, one might argue that the particular book which marks the emergence of modern fantasy is George MacDonald's At the Back of the North Wind, published in 1871. Fantasy, then, had its birth in a time characterized by profound religious doubt.

Briefly, the Victorian age witnessed the arrival of such pre-Darwinian theories as Lyell's Principles of Geology and Chamber's Vestiges of Creation (Mattes, In Memoriam: The Way of a Soul, 1951, 12)--theories which saw nature as a vast mechanism of cause and effect governed by physical laws which shaped individuals and species; this new geology suggested to the Victorian mind that mankind was also involved in this process and could eventually expect to be extinct. In 1859, Darwin's Origin of Species was published, challenging not only the Biblical account of the origin of man in the Garden of Eden, but the existence of God Himself. While science attacked God and immortality from one angle, political and philosophical groups undermined them from another. Utilitarianism, for example, was "aggressively anti-religious" regarding religion as "a curse of civilization, an affront to reasoning man, a fount of superstition and reactionism" (Altick, Victorian People and Ideas, 1973, 136). J. Hillis Miller, in The Disappearance of God (1963) points out that the withdrawal of God is central to the psychological dilemma of the Victorian age: "One great theme of modern literature is the sense of isolation, of alienation, brought about by man's new situation. We are alienated from God; we have alienated ourselves from our fellow men; and finally we are alienated from ourselves, the buried life we never seem able to reach. The result is an inner sense of nothingness" (8). The Victorian age, the age in which fantasy emerged, was the age in which man entered a prolonged period of spiritual crisis, a state in which he still finds himself.

The third significant happening with which we are concerned is the coincidental emergence of the Archetypal Feminine in literature. If Erich Neumann is correct, the emergence of this archetype is essential to the well-being and safety of modern man; the Feminine has irrupted in order to compensate the over-developed patriarchal "male intellectual consciousness."

Fantasy as a genre is a manifestation of the Feminine aspect of the psyche, shaped by the irrational, the instinctual, the archetypal, and, "going the way of the waters, downward." It arose in a period of profound spiritual uncertainty, offering an affirmation of the "wholly other"--both in terms of the unconscious and the numinous--a compensatory function which it continues to fulfill.

Herein lies the most profound significance of the development of children's fantasy in Canada. It is a genre which nurtures the Feminine aspect of the psyche, singing ancient songs of wonder, joy and love, affirming the human spirit and our connection to that which is "wholly other." Following, however tentatively, in the grand tradition begun in Scotland by George MacDonald, continued by many renowned British fantasists, notably Tolkien and Lewis, and furthered in the United States by Ursula K. Le Guin and others, Canada now has its own body of children's fantasy literature--a literature which should be encouraged in its development.

Further Considerations and Extrapolations

Several questions broached in the introduction to this study have not yet been formally addressed. The first of these is: "Is the interdisciplinary approach a viable and productive approach to fantasy"? Ultimately the answer rests with the reader, but we can say that it has allowed us to illuminate certain important aspects of Canadian children's fantasy. Through this approach, we have not only examined structure, characterization, and imagery--aspects of story examined in conventional criticism--but we have been able to go beyond into an analysis of significant archetypal patterns and trends through which we arrived at cultural conclusions. Furthermore, through this approach, we have been able to make a conjecture about the nature of the genre, fantasy, suggesting that fantasy is a manifestation of the Archetypal Feminine and fulfills a compensatory function.

Having examined the particular trends and patterns illuminated in this thesis, the necessary delimitations of this study will be mentioned briefly, once again, as they point to several fruitful directions for further study. This thesis examines a selection of fantasies written by various authors, published between 1969 and 1984. To begin with, the interdisciplinary archetypal approach might be employed to examine in depth, fantasies published previous to 1969--fantasies such as

Julia L. Sauer's Fog Magic (1943), Catherine Anthony Clark's many fantasies, Pierre Berton's The Secret World of Og (1961), and Janet Lunn's Double Spell (1968). Or, one might examine archetypal manifestations in the works of one Canadian author-- Ruth Nichols, for example, has not only written the four books discussed here, but has written an adult novel, Ceremony of Innocence. Catherine Anthony Clark, as mentioned above, has published many fantasies, starting with The Golden Pine Cone in 1950. Eleanor Cameron's children's fantasies range from the simple, delightful Mushroom Planet books, to the complex, numinous Beyond Silence.

Because of the necessary limitations of time and space allotted, only a selection of fantasies published between 1969 and 1984 could be examined. Other Canadian fantasies available for further study are: W.T. Cutt's Message from Arkmae (1971), Mordecai Richler's Jacob Two-Two Meets the Hooded Fang (1975), Margaret Laurence's Jason's Quest (1970), and Christie Harris's Secret in the Stlalakum Wild (1972).

The Other-world chapter focusses upon the work of one particular fantasist, Ruth Nichols. Other secondary world fantasies, such as Welwyn Katz The Prophecy of Tau Ridoo (1982) might be examined to see whether the Archetypal Feminine predominates--(a proposition which seems likely in the case of Tau Ridoo--the central Other-world figure is Ixmirsta, or Cooky, a transformative Archetypal Feminine figure).

Appendix

Joseph Campbell in The Hero with a Thousand Faces (1949) summarizes the adventure of the hero in the following passage:

The mythological hero, setting forth from his commonday hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend into death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred-marriage), his recognition by the father-creator (father-atonement), his own divinization (apotheosis), or again--if the powers have remained

unfriendly to him--his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now flees and is pursued (transformation flight, obstacle flight). At the threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir).

(245-246)

The plot of each of Ruth Nichols' Other-world fantasies bears striking resemblance to this monomyth. In A Walk Out of the World the protagonists, Judith and Tobit, are drawn to the "threshold of adventure," a wood at the edge of their city, by a mysterious force, perhaps that of the half-forgotten legendary deity, the High King. Upon entering the Other-world, they are confronted by Thorn, of the House of the Wanderer, and a dwarf, Auger. They are taken captive and brought to the Lake House to face the great-great-grandmother of the Other-world royal family, Lady Iorwen. Lady Iorwen and her descendants, exiles from the White City, have lived in the Lake House for five hundred years because their rightful throne was usurped by the wicked Hagerrak. Judith and Tobit are shown to be descendants

of Lady Iorwen, and are the ones who must attempt to overthrow Hagerrak. They face many "tests" which "severely threaten" them, and as well, receive aid from the typical "helpers." With their Other-world cousin, Thorn, the children must stave off the cats with glass claws (96). Tobit is separated from the other children at this point. Judith and Thorn continue to make their way toward Hagerrak: they are nearly drowned in the Black River (111); they rest in the underground homes of the Winterpeople and receive their aid (113-127); they descend into a mountain where they encounter the evil kobolds (132-139); they are helped by dwarves (139-152); and finally, Judith must challenge the corrupt and wicked Hagerrak (174-181). Faced with Judith's innocence and goodness, Haggerrak destroys himself. Order is restored in the Other-world; Lady Iorwen and her family are reinstated in the White City. Judith and Tobit return to earth.

In The Marrow of the World, Linda and Philip are magically "carried away" to the Other-world by Linda's half sister, the witch, Ygera. The dying witch is the "shadow presence" which Linda must "conciliate" in order to go alive into the kingdom of the dark; Linda agrees to travel through the Other-world and deep into the bowels of a mountain to retrieve, for her sister, the Marrow of the World. Linda and Philip are faced with various "tests": they travel beneath the surface of Lake Evaine, guided by a cold and threatening merman (76-80); they travel through the bleak Other-world wilderness;

Philip is knocked out by an outlaw (89); Philip and Linda are taken captive by a band of outlaw woodsmen (89-90); Linda descends into the dangerous depths of a mountain to retrieve the Marrow of the World (122-137); Linda fights a child-demon (143-146); and finally, Philip must destroy Ygerna with fire (156). They receive aid from several "helpers." The woodsman, Herne, Linda's half brother, accompanies Linda and Philip for as much of the wilderness journey as possible. Part way through the journey, when Philip has been wounded, the children and Herne come across the magical summer home of Leo (or Kyril), where they are restored to health, and their hope is renewed. In the end, Ygerna is destroyed, and Linda and Philip receive the blessing of the Other-world king, Kyril. Linda's consciousness is "expanded" in that she realizes that earth, not the Other-world, is her true home. The macrocosm of the Other-world is restored; Linda's microcosm is restored in that she can now enjoy and appreciate her existence on earth.

In Song of the Pearl, Margaret Redmond is "carried away" to the "threshold of adventure" by the fact that she dies on earth and enters the Other-world of the afterlife. Margaret "journeys through a world of unfamiliar yet strangely intimate forces": "She knew it now, this vast green silence. It was as familiar as her own face in the mirror" (17), and "She knew him. He was as familiar to her as her own left hand. But with the conviction of his familiarity came a tingling strangeness, for this time her memory would not

yield up the secret" (28). Margaret endures several "tests"; she must observe and relive the painful episodes of her past lives as Elizabeth, Zawumatec, and Tirigan. She experiences Elizabeth's pain as a woman dying of tuberculosis, and married to a man she resents (42-51); she shares Zawumatec's misery at being held captive as a slave in a cruel Iroquois tribe (54-56); she shares Tirigan's pain, hatred, and anger at being separated from his sister, and drowned by an enemy (135-141). Intermittently throughout her trials, Paul appears as a "helper," offering Margaret guidance and encouragement. At the end of the book, the goddess Inanna reveals herself to Margaret as "the friend and comforter of many lives" (150). Margaret receives the "expansion of consciousness," the "illumination" and sense of "freedom" when she has faced her hatred and anger. She returns from the afterlife to earth. Her inner peace is restored and in her new life she will be capable of giving and receiving love.

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